

FRONT: MC SWEENEY'S AND THE BAFFLER • 4-6 / MUSIC: ASHLEY MACISAAC • 18 / FILM: THE GOOD THIEF • 35

023/

EDMONTON'S 100% INDEPENDENT NEWS & ENTERTAINMENT WEEKLY

# VUEWEEKLY

## edmonton's URBAN WILDLIFE

WE'RE SO  
FULL OF  
BUNNIES  
AND WE  
DON'T  
even  
KNOW IT!

BY Dan RUBINSTEIN  
and Lisa GREGOIRE • 8

MUSIC:  
**SOULFLY**  
THREE TIMES  
MORE HARDCORE  
THAN YOU • 19



No. 391 / APR. 17-APR. 23, 2003  
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# yourVUE

## Reader hates hairstylist but hails horoscope

I bit my tongue after reading Juliann Wilding's "year's best" style column in January but after reading her article on Emily Dalbec ["Winning with scissors," *Vue Weekly*, April 3-9], I had to voice my opinion.

Firstly I think having Wilding cite Dalbec as Edmonton's best stylist is a bit of a conflict of interest as Wilding has admitted to having only Dalbec do her hair.

Secondly I'll refer to an incident that happened at Fluid [Dalbec's salon] a few months ago that I've since tried to block from my memory.

I have been doing freelance modeling for roughly the last 10 years and in that time, though I'd encountered some eccentric hairdressers, nothing compares to the horror I experienced at Fluid. I had an appointment made for an upcoming photo shoot and upon arriv-

ing I discussed my boundaries with the stylist—i.e., that I was open to any sort of colour, a slight change of cut perhaps around my face, but I was very adamant about keeping the length. The girl appeared to be listening but by the time I put my glasses back on at the end of my appointment I was shocked. She had butchered my elbow-length hair into a mullet that at its longest point grazed the tops of my shoulders. I left Fluid with my hood on crying in shame.

In the six days I had before my own stylist could try and salvage my dignity I encountered many other similar stories. Two out of three of the other models for the same shoot were equally horrified with their outcome. I met other one-time clients that were also treated with no regard to their own wishes and many other stylists who have had to fix botched jobs from Fluid.

So when Dalbec says she tries to "gently ease [her clients] into fashion" I say bullshit. Ms. Dalbec is a fashion Nazi trying to conform everyone who enters her salon into her own idea of fashion. She has absolutely no regard for the indi-

vidual's comfort or own sense of style. So if you want to be a clone, submitting to every quickly passing trend, go to Fluid.

Otherwise, if you have any sense of individuality, I suggest you find a salon that respects you and a stylist you can communicate with.

P.S.: Great job with the Haiku Horoscope. Funny as hell. —DANA TUCKER (VIA E-MAIL)

## A die-in shame

Recent corporate media coverage of the war on Iraq seems determined to celebrate the widely touted liberation of Baghdad. Yet the opponents of illegal war remain unconvinced that liberation is simply equivalent to the toppling of statues (however symbolically suggestive such tableaux remain). The test of liberty for the Iraqi people will not be instantaneous, and must be historical. Sadly, it remains difficult to shake the sense that the rhetoric of liberation in the present

SEE PAGE 6

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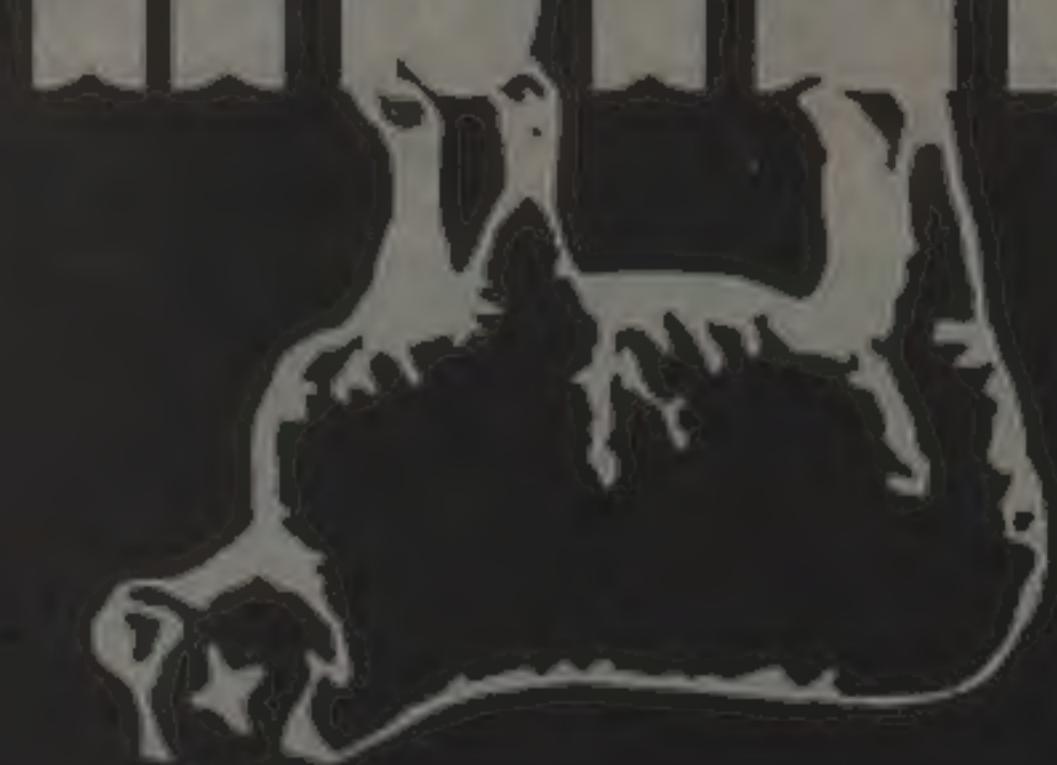
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## media jungle

BY CHRIS WANGLER

### Baffler gab

After Zack de la Rocha left Rage Against the Machine, many politically volatile bands rushed forward to fill the void. But no successor has achieved the sales and critical acclaim of System of a Down, the L.A.-based "nú-metal" quartet whose unusual Armenian pedigree is matched only by their angular riffs, threatening album art and vitriolic lyrics ("We don't give a damn about your world/With all your global profits and all your jeweled pearls").

*Steal This Album!*, a recent collection of B-sides and previously unreleased tracks, capitalizes on the enormous success of *Toxicity*, SOAD's multi-platinum 2001 metal classic. The title is a takeoff on Abbie Hoffman's 1970 rebellion manual *Steal This Book*, which encouraged readers, decades before the WTO riots, to resist the suffocating grasp of mass consumerism and undermine authority wherever possible. Right on!

But that's not all. *Steal This Album!*'s spartan cover art, made to look like a pirated mix hot out of your CD burner (except, of course, for the "explicit lyrics" disclaimer), hammers home the message of songs such as "F\*ck the System" and "A.D.D. (American Dream Denial)". Your rage is our rage, it says. Here, finally, after an endless glut of Britney, Creed and Eminem, is the rebellious essence of rock 'n' roll, shorn of needless corporate shenanigans, pure, subversive and true.

What poppycock! Released by Sony Music, the same label that sued George Michael and Incubus, *Steal This Album!* is little more than a ploy to hock leftovers from SOAD's earlier work. Lurking behind the music, like a label-friendly

Wizard of Oz, is überproducer Rick Rubin, a genius on par with David Geffen who has made millions by mainstreaming the rebel chic of Public Enemy, the Red Hot Chili Peppers and, most notably, the Beastie Boys. He even co-produced *Renegades*, Rage's rushed final album, which, predictably enough, was just a series of covers.

What does it all mean? For those suspicious of the culture industry, like me, *Steal This Album!* is not a plea to overthrow the capitalist oligarchy but just another shameless marketing gimmick from Madison Avenue, cleverly packaged in the vocabulary of '60s dissent. The most brutal irony? Unlike Hoffman's revolutionary book, *Steal This Album!* is predominantly available in mainstream culture superstores with imposing security alarms by the front doors. In other words, try though you might, you can't steal this album.

Such shifty tactics would no doubt intrigue the editors of *The Baffler*, a little Chicago-based magazine that has been valiantly waging the culture war since 1988. In place of the simplistic rants of *Adbusters* or *THIS Magazine* and the irrelevant political muckraking of *The New Republic* and its ilk, *The Baffler* publishes highly intelligent cultural "salvos." According to co-founder and editor-in-chief Thomas Frank, the goal is "to restore a sense of outrage and urgency to the literature of the left and simultaneously unmask the pretensions of lifestyle liberals." Frank's own books, *The Conquest of Cool* and *One Market under God*, which focus on the dizzying growth of American consumerism, carry on this daunting task.

Over the years, *The Baffler* has published some incredible writing, the equal of anything in *The New Yorker*, *Harper's* or *The Atlantic*. But while the latter survive on corporate advertising, Frank's little magazine relies on sympathetic organizations, penniless contributors and benefit concerts staged by an impressive following of truly independent rock bands. Among other things, the bafflers have

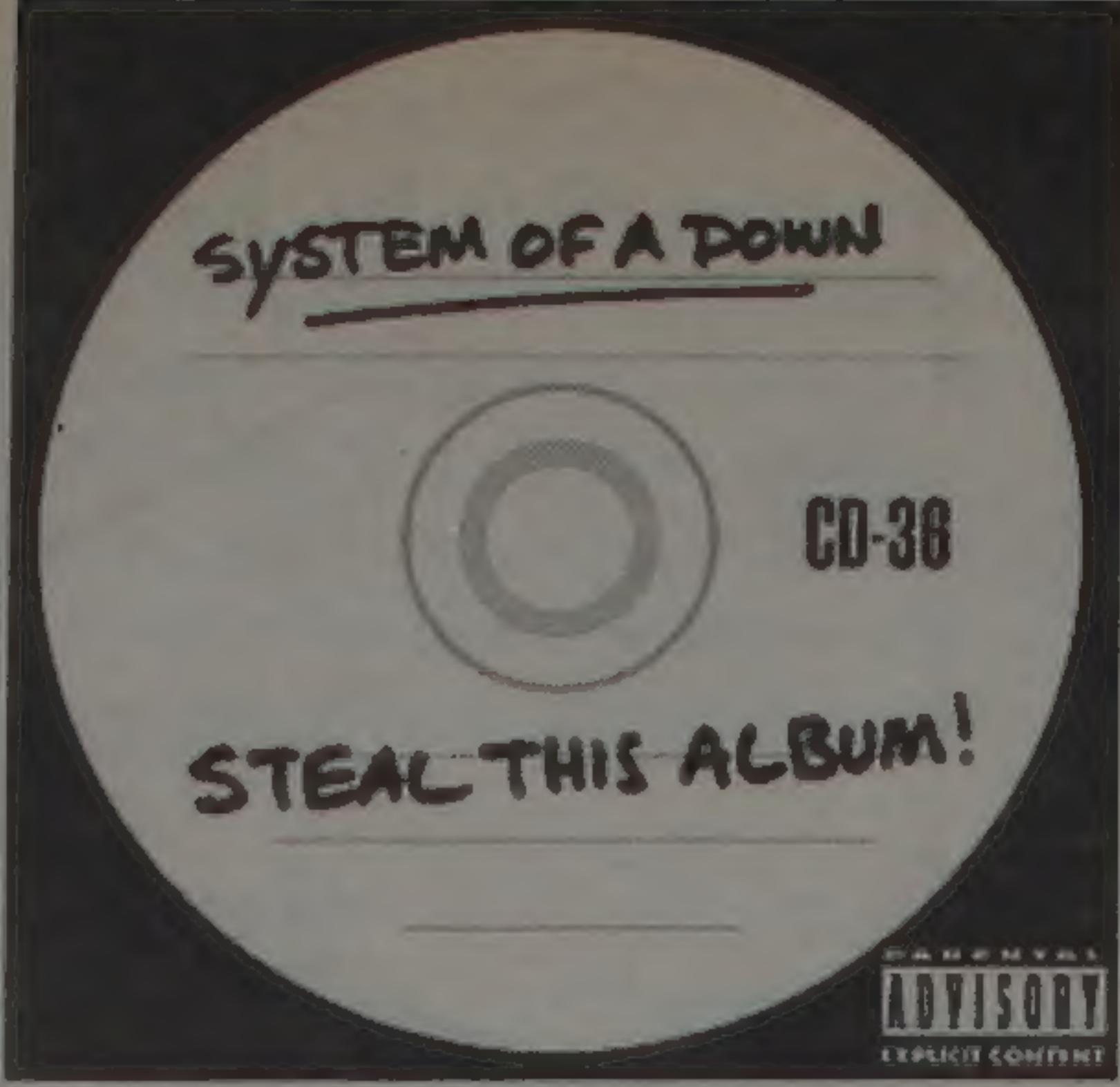
which have all but silenced opponents of the increasing consumerization of life in North America and elsewhere.

Well, everyone except the bafflers. Now, after a delay of nearly two years, *The Baffler* #15, "Civilization with a Krag," is finally here. The only question is: does anybody care? Given the climate of world conflict, does anyone really give a shit about the machinations of the Culture Trust?

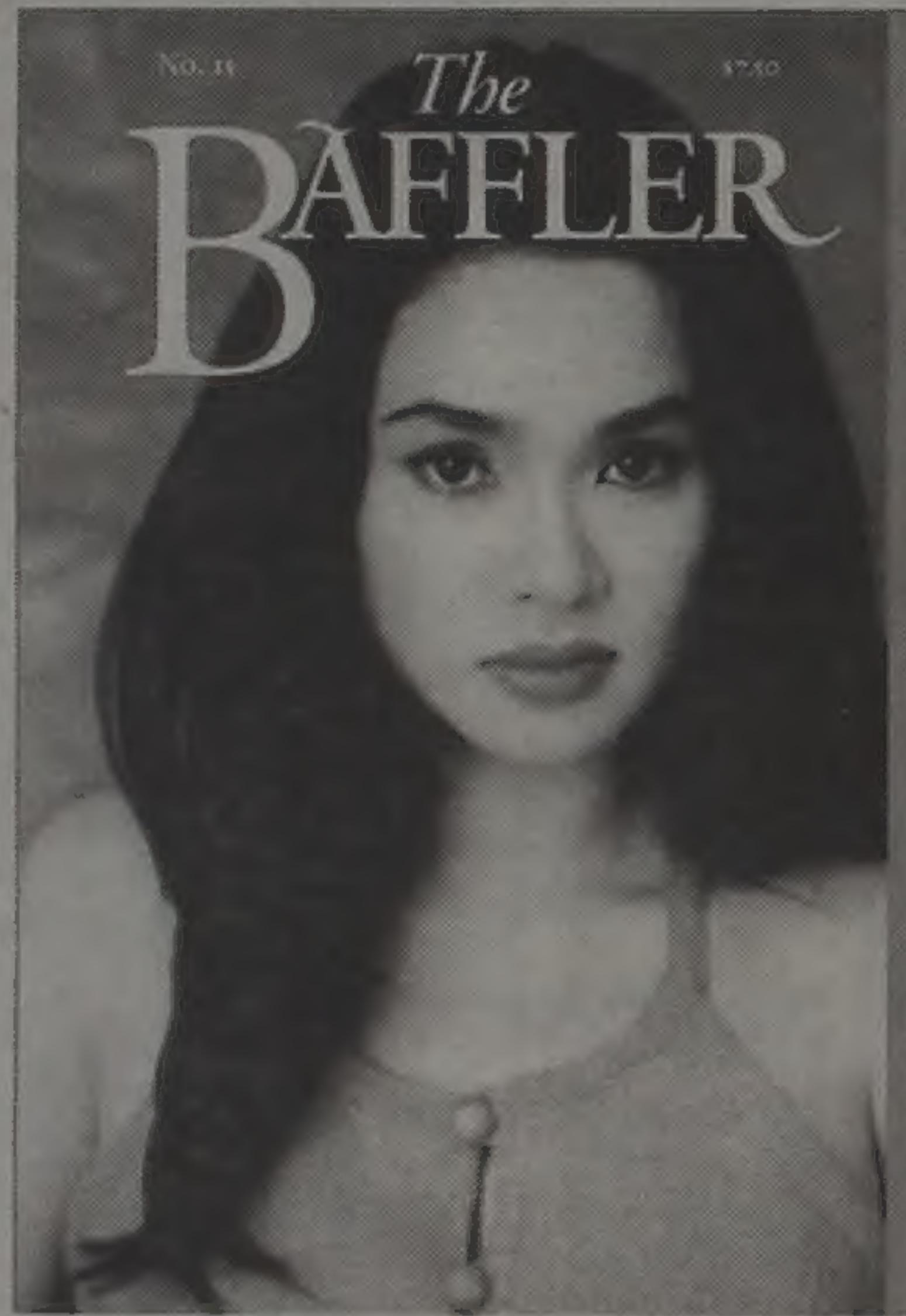
It's hard to tell. Frank's opening piece takes on the 2002 Super Bowl, perhaps the single greatest branding circus in American culture. Yet instead of objective analysis, he offers a one-sided piece of creative non-fiction, which begins with an interesting barb about security measures but quickly evolves into sarcastic sketches of media people too stupid to appreciate the irony of it all. Most regrettably, it lacks the learned confidence that makes his other writings seem like mini genealogies of major consumerist trends.

Similar criticisms apply to Mahmoud Darwish's personal reminiscence of the siege of Beirut in 1982. It too is somehow related to current political realities, yet not directly. In fact, although 9/11 and its discontents seem to envelop the new *Baffler*, they are mentioned only in passing. Perhaps this is inevitable given the generally apolitical stance of this culture magazine, but somehow it fails to satisfy. The world has changed too much.

That said, there's still plenty of vintage *Baffler* here to please the purists. While Chris Lehmann lambastes the liberal deification of "taste," J.D. O'Connor uncovers the fascinating corporate politics behind the mediocre submarine movie *U-571*. But by far the most engaging selection, at least for me, is "44,000,000 Ronald Reagan Fans Can't Be Wrong," which persuasively argues that "the real story of rock isn't how it made us free and let us sing our own song, but how it became white at the same time." After reading it, you'll never think of Bruce Springsteen—or System of a Down—in the same light. ☀



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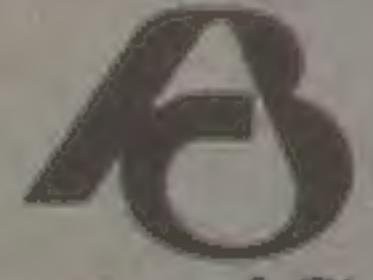
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**ENVIRONMENT**

**On the water front...**

**DRAYTON VALLEY**—Oil and water can mix, but the Pembina Institute wants the provincial government to pay more attention to the Alberta energy industry's thirst. Last month, the province released *Water for Life: Alberta's Strategy for Sustainability*, a draft document which (when finalized next fall) will shape future water policies. Injecting its voice into the discussion, the Pembina Institute last week released *Oil and Troubled Waters: Reducing the Impact of the Oil and Gas Industry on Alberta's Water Resources* for consideration by both the public and government.

"Public concern about water shortages resulting from several years of drought coupled with ongoing economic expansion in the province have underscored the need to dramatically improve our conservation of water resources," says Mary Griffiths, an environmental policy analyst with the institute and, along with Dan Woynillowicz, the co-author of *Oil and Troubled Waters*. "Immediate improvements can and must be made in the way industry, particularly the oil and gas sector, manages and uses water."

The report, which is available online at [www.pembina.org](http://www.pembina.org), acknowledges the importance of oil and gas to the provincial economy and praises the *Water of Life* initiative as a first step in the right direction. But *Oil and Troubled Waters* also emphasizes several ways the energy sector can make its water consumption more efficient and less ecologically harmful. The report details how water is injected into the ground at conventional oil wells and how it's used for steam drilling in the oilsands; it recommends that the industry use less water, that the amount it uses should be tracked more accurately, that grandfathered licenses be reviewed and that fees be introduced for industrial users (a possibility the province is already contemplating, according to environment minister Lorne Taylor).

*Oil and Troubled Waters* also delves into Alberta's emerging coalbed methane industry—which could take off in the near future with North American demand for natural gas spiking and Alberta's coalbed reserves containing three times the volume of conventional gas in the province. Extracting coalbed methane displaces water from underground coal seams to the earth's surface. This water can be fresh, which means freshwater aquifers will be depleted. Or it can be saline water, which makes disposal a challenge. "Although exact figures are unavailable, in 2001 less than one-third of all water used for oilfield injection was saline," Woynillowicz says. In many cases, the institute notes, the energy industry could be using this saline water instead of fresh water. Again, oil

IT WAS JUST A MATTER OF TIME...

GRADAL © 2003



and water can mix. Sometimes it just takes a little pressure. —DAN RUBINSTEIN

**WAR ON IRAQ**

**Statue of limitations**

**BAGHDAD**—Until last Friday, American defense secretary Donald Rumsfeld seemed pleased with the way mainstream media have been covering the war in Iraq. But last week he went on the offensive, criticizing the press for exaggerating the looting in Baghdad.

"I picked up a newspaper today and I couldn't believe it," Rumsfeld said to reporters, smirking and cracking jokes about the number of vases in Iraq, alleging that the same pictures are being shown again and again on TV. "I read eight headlines that talked about chaos, violence, unrest. Here is a country that's being liberated, here are people who are going from being repressed and held under the thumb of a vicious dictator, and they're free. And all this newspaper could do, with eight or 10 headlines, they showed a man bleeding, a civilian, who they claimed we had shot, one thing after another. It's just unbelievable how people can take that away from what is happening in that country."

Of course, Rumsfeld doesn't mind when the pictures coming out of Iraq confirm the image of Americans as saviours. Last week, before the widespread looting began, all reporters could talk about for 24 hours was the statue of Saddam Hussein being toppled and the jubilant crowd of Iraqis celebrating. Turns out the event, which happened very close to the hotel where most of the international media is staying, might not have been as spontaneous as it looked. Reports have detailed how U.S. Marines sealed off the plaza where the statue was, stocked it with pro-American Iraqis—and how the camera angles used "maximized" the size of the crowd. Writing for the *Independent*, British journalist Robert Fisk called it the

"most staged photo-opportunity since Iwo Jima." —DAN RUBINSTEIN

**Popularity contested**

**WASHINGTON**—According to current polls, the Iraq war has helped boost George W. Bush's popularity among Americans, but not to the same extent as past presidents during wartime.

A new CNN/Netscape poll indicated that only 15 per cent of Americans would change their vote and support George Bush in the presidential election because of his leadership through the war in Iraq, while 45 per cent indicated they still planned to vote against Bush.

If that 15 per cent figure were to hold in the 2004 election, that slight change in votes should be enough to give Bush victory. But history shows us that those numbers don't carry over well. During the original Gulf War, former president George H. Bush enjoyed over 80 per cent support of Americans, yet at election time in 1992 he was soundly thrashed by Bill Clinton. And the figure of 55 per cent of voters supporting Bush's son is low for a wartime president. During World War II, both Franklin Delano Roosevelt and Harry Truman polled at over 80 per cent support, while John F. Kennedy polled at nearly 80 per cent support during the Cuban missile crisis.

Historically, Americans have always thrown their support toward war hawks and have shied away from supporting doves. Truman, who was president at the time of the war armistice in 1945, saw his popularity plunge to less than 25 per cent during the Korean War; many Americans were frustrated that he fired General Douglas MacArthur and did not support widening the war to mainland China. The only recent president to become a wartime "casualty" was Lyndon Johnson, whose popularity in '68 took a downward spiral as protests against the Vietnam War came to a boil. —STEVEN SANDOR

**Shock and awe meets Doom**

**NEW YORK**—Those of us who remember the deluge of Desert Storm paraphernalia that inundated the market back in the war-happy early '90s (Topps Desert Storm trading cards, anyone?) may have been expressing some admiration at the restraint being shown by North American distributors at this point.

Well, save that admiration for something else—it turns out that the finance vultures have indeed been circling, and the only reason we've yet to see something similar is that the patenting process is a long one. According to the *Guardian*, Sony applied to the U.S. Patent and Copyright Office to gain exclusive rights the term "Shock and Awe" back on March 21—just one day after the war had started. The phrase, coined by former U.S. navy pilot Harlan Ullman and used by Washington to describe the brutal bombardment of Baghdad on the second night of the war, is apparently going to be the title of a hot new PlayStation game which may or may not be based on the war in Iraq, according to Sony spokespeople. While the game might not be marketed in Europe due to its sensitive nature, Sony expects it to be a big hit in North America and beyond; *Shock and Awe* will be furnished with broadband capability so it can be played globally on the internet.

But, sadly, it turns out that the PlayStation game is only the tip of the iceberg. Also registered with the U.S. patent office way back on February 25 was the phrase "Conflict Desert Storm II: Back to Baghdad" by British company SCI Games, which plans to market the sequel to its popular PlayStation and Xbox game along with books, cards and magazines. Likewise in the works for release is an "Axis of Evil" board game, "Iraqi Freedom" clothes and crockery (yes, crockery), "Shock and Awe" dolls and fireworks brandishing such slogans as "Operation Iraqi Freedom" and "Battle of Baghdad." It's good to see the world is still as crass as it was a decade ago, isn't it? —CHRIS BOUTET

BY DAN RUBINSTEIN

**How's the Boss?**

It took a Spike Lee joint to convince me that Bruce Springsteen deserved another chance. After being stirred at the cheapie theatre the other night by *25th Hour*, Lee's post-September 11 New York City allegory, I was struck by the Springsteen song that played over the closing credits. I'd heard "The Fuse" off *The Rising* before. But lines like "Trees on fire with the first fall's frost/Long black line in front of Holy Cross" felt more meaningful in the afterglow of Lee's film than during repeated listens to an album I'd initially dismissed as soft.

Performed live at Skyreach Centre last Monday night, songs from *The Rising* which on disc seem sentimental and even clichéd were powerful and poignant. Say what you will about the exorbitant ticket prices, the grey-sideburned rocker's stage antics or the fact that Clarence "Big Man" Clemons is now positively huge—Springsteen is still a master of the simple, poetic lyric. When the characters in his narratives look at pillows where their lost lovers once slept, he conjures elemental emotions.

I've been a Springsteen fan for more than 20 years. As a teenager, his politics of defiance and dissent opened up a new world for me, and his legendary onstage monologues, long personal tales about the Vietnam War and his factory worker dad, confirmed to me that storytelling could be a transcendent force. So when *The Rising* was released last year, I wanted biting social criticism. I wanted songs and stories about American empire building and capitalism running amok. But what I wanted and what the 53-year-old multi-millionaire father wanted were very different.

*The Rising*, I finally understood at Monday's concert, was made for Springsteen's neighbours in New Jersey and New York. It's a crutch for people reeling in the depths of shock and loss, a tribute to their humanity and resilience. It may not be Michael Franti or Rage Against the Machine vitriol, but it's not flag-waving warmongering either.

Years ago, before playing an acoustic version of his anthem "Born to Run" in concert, Springsteen remarked that it was a song he wrote when he was still a kid—but a song that's been able "to open up and let the time in." Responding to an acoustic version of "No Surrender," one Springsteen scholar called it the maturation, not the abdication, of protest. There were no monologues at the Edmonton concert. Perhaps Springsteen doesn't want to get in trouble in these sensitive times. Or maybe he has wisely, even gracefully, decided to leave the talking to someone else. ☀



# Pulp: this is hardcore

McSweeney's  
revives the art of  
two-fisted storytelling  
in a Treasury of  
Thrilling Tales

BY PAUL MATWYCHUK

**E**ditor Michael Chabon makes an odd statement in the foreword to the new anthology *McSweeney's Mammoth Treasury of Thrilling Tales*. In his view, there is only one kind of short story being published today—he calls it “the contemporary, quotidian, plotless, moment-of-truth revelatory story,” but most of the rest of us know it simply as “the New Yorker short story.” According to Chabon, the outrageous dominance of the CQPMOTRS in the literary

world would be comparable to a situation where Hollywood made nothing but fish-out-of-water comedies or jazz musicians recorded nothing but bossa nova numbers. (Chabon has published plenty of CQPMOTRS himself in his books *Werewolves in Their Youth* and *A Model World*, but let’s not get into that now.)

Of course, as an astute recent article by Ruth Franklin in *Slate* points

## REVUE BOOKS

out, the real dominant force in literary fiction these days isn’t the *New Yorker* short story, but the *McSweeney’s* short story itself, a brand of technically accomplished, highly self-conscious and self-referential fiction that’s just as plotless and quotidian as anything in the *New Yorker*, only less structured and coherent. Whichever side of the

battle you ally yourself with, there seems to be a creeping tide of plotlessness sweeping across the publishing scene, and Chabon hopes that the *Mammoth Treasury of Thrilling Tales* will help staunch the flow.

Printed on cheap paper and designed like a classic pulp magazine—the cover illustration is a duplicate of the October 1940 issue of *Red Star Mystery Magazine*, and each story comes complete with an illustration by cartoonist Howard Chaykin and is preceded by a breathless one-sentence plot summary—the anthology contains 20 new stories by a variety of high-profile authors, all of whom were instructed to write plot-driven stories in an established genre. Elmore Leonard writes an offbeat cops-and-robbers story set in 1920s Oklahoma; Rick Moody offers a long (actually, *too long*) science fiction story that recalls the mind-bending,

drug-fixated oeuvre of Philip K. Dick; Michael Crichton creates a short, violent tale about a sociopathic hitman; and Chabon himself writes the first chapter of what purports to be a serial novel called *The Martian Agent*.

It’s a little surprising to see that Stephen King, one of the most unabashedly populist authors of his generation, the one with the most unerring instincts for exactly the kind of fiction Chabon’s introduction champions, has created by far the worst story in the entire book. King’s “The Tale of Gray Dick” is an atrocious Robert E. Howard-style revenge tale that copies the stilted dialogue of Howard’s *Conan the Barbarian* novels all too faithfully. Carol Emshwiller’s “The General” has the opposite problem—Emshwiller may have created a futuristic story about an escaped prisoner, but she refuses to get into the spirit of the project and writes in an annoyingly sparse, elliptical “literary” style that drains all the juice out of her tale.

The book’s biggest successes come from authors who don’t just settle for writing tongue-in-cheek genre pastiches but who find a way to combine the narrative excitement of these tried-and-true genres with more personal themes. Dave Eggers’s “Up the Mountain Coming Down Slowly,” for instance, is an exciting, sharply observed story about a small band of “extreme tourists” climbing up Mount Kilimanjaro. Eggers’s depiction of the relationship between these white North American thrill-seekers and the dozens of African porters who actually carry their packs up the hill is complex, subtle and totally convincing, and

the story builds up to a memorable yet muted climax as the heroine contemplates the decadent human cost of this superficially triumphant trek she’s just completed. Other highlights include Dan Chaon’s “The Bees,” an eerie little horror story, told with a minimum of intrusive stylistic flourishes; “The Tale of Squonk,” a delirious saga about a vengeful elephant by Carter Beats the Devil author Glen David Gold; and Nick Hornby’s “Otherwise Pandemonium,” a *Twilight Zone*-esque tale about a supernatural VCR, told with Hornby’s trademark wry, down-to-earth sense of humour.

Best of all, though, is “Catskin” by Kelly Link. A few months ago, I wrote a rave review of her short story collection *Stranger Things Happen*, and to my mind “Catskin” further cements Link’s reputation as one of the most daring and breathtakingly imaginative fantasy writers working today. The story is almost impossible to summarize—to say it’s about a witch’s son who swears revenge on the warlock who killed his mother hardly does justice to Link’s constantly surprising plot twists and dreamlike imagery. It’s as if she’s reinventing the fantasy genre with every sentence she writes. If Chabon is right and we’re due for a return to genre-driven storytelling, Link is the kind of writer who we need more of—someone who’s discovering new genres instead of scavenging through old ones. □

**MCSWEENEY'S MAMMOTH TREASURY OF THRILLING TALES**  
Edited by Michael Chabon • Random House of Canada • 480 pp. • \$21

## Tom the DANCING BUG

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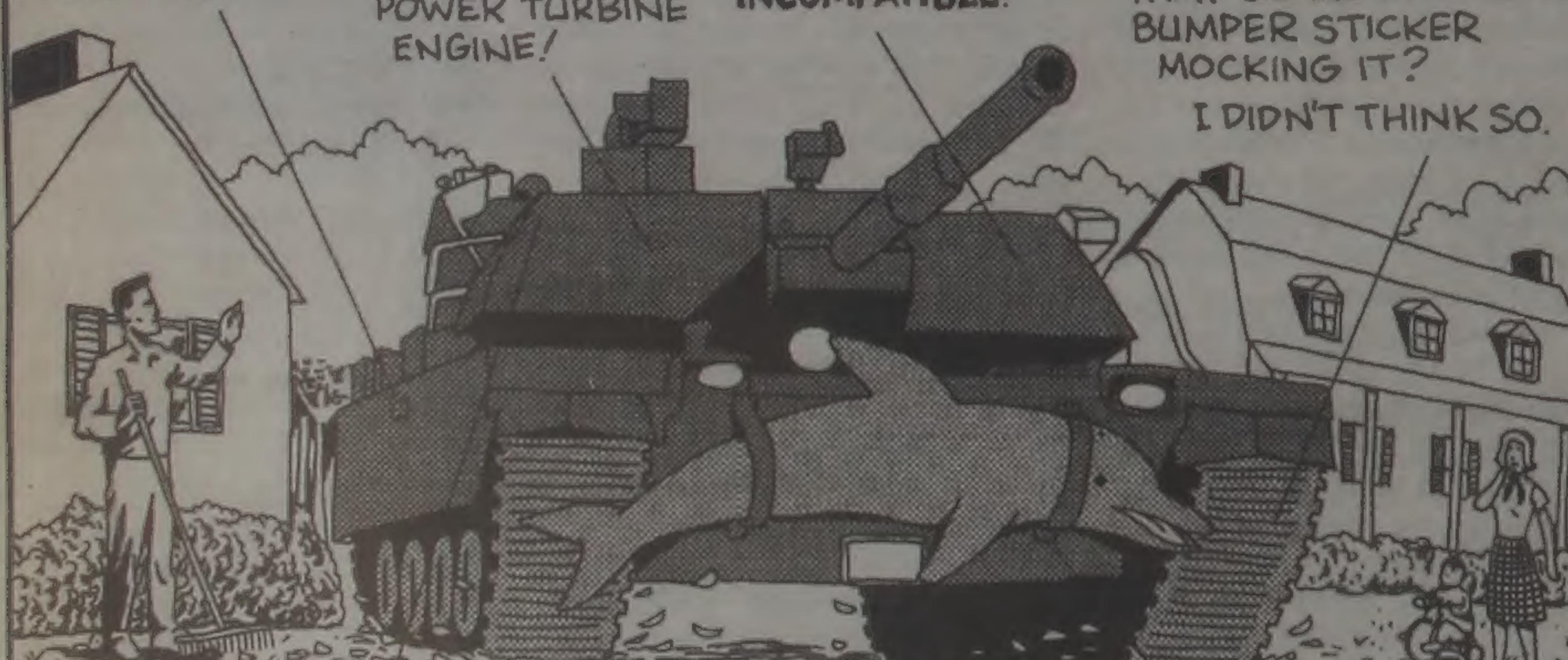
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occupation. While the *Edmonton Journal* did not even bother to cover the event, the A-Channel, CFRN and *Edmonton Sun* coverage, instead of reporting what happened, insisted that such protests are “ignorant” and gave voice to the only pro-war person in attendance.

While such behaviour is not necessarily a surprise to antiwar activists who realize that the corporate media have everything to gain from supporting this war, we feel it is necessary to point out that the media has neither the authority nor the mandate to simply pronounce antiwar advocates “wrong” or “ignorant.” It would seem that merely reporting on activities that take a strong stance against this illegal war without glossing them as necessarily misguided is too threatening a course of action for media conglomerates determined to insist on the necessity of this illegal war. —MARK SIMPSON AND MERRYN EDWARDS, ON BEHALF OF THE U OF A COALITION AGAINST WAR AND RACISM

*Vue Weekly* welcomes reader response, both positive and negative. Send your opinion by mail (*Vue Weekly*, 10303-108 Street, Edmonton, AB, T5J 1L7), by fax ((780) 426-2889) or by e-mail ([letters@vue.ab.ca](mailto:letters@vue.ab.ca)). Preference is given to feedback about articles in *Vue Weekly*; we reserve the right to edit letters for length and clarity. Please include a daytime telephone number.



## three dollar bill

BY RICHARD BURNETT

### Bottom of the ninth

Montreal Expos stallion Vladimir Guerrero gives new meaning to the phrase "seventh-inning stretch."

The superstar outfielder is not only the most valuable position player in Major League Baseball, he is also among the league's most handsome, right up there with Expos catcher Michael Barrett and dreamy Expos poster boy Javier Vasquez—the ace pitcher many gay boys would love to catch.

Montreal has always sported great-looking players, such as my all-time favourite Expo Tim Raines (whom my father and I saw nab both his 500th and 800th career stolen bases). One day when I asked Raines which stolen base was his favourite, he told me, "I'd say my 800th because I did it in Montreal. I was in a Yankee uniform but at the time I [still] felt like I was a part of Montreal."

My Expos highlight reel would also include Dennis Martinez's 1991 perfect game against the Dodgers, New York Met Darryl Strawberry's breathtaking line-drive home run off the rim of the

Big O, Pete Rose's 4,000th career hit in an Expos uniform in 1984; or the time then-LA Dodgers skipper Tommy Lasorda nearly started a riot when he actually had Expos mascot Youppi! thrown out of a game.

Now, Los Expos—after playing 10 "home" games from April 11 to 20 at Hiram Bithorn Stadium in San Juan, Puerto Rico—return to Montreal for their April 22 home opener at the Big O for their 35th (and possibly last) season in the city that has been home to

eternal "Fuck You" to MLB for killing baseball in Montreal. It's enough to make me forget Carter lobbied hard to be inducted as a New York Met.

It's also enough to erase a dismal spring training where American sports-writers resurrected a December 19 New York Post gossip column item that claimed an unnamed "Hall of Fame baseball hero"—read Sandy Koufax—"co-operated with a best-selling biography only because the author promised to keep it secret that he is

Collins, publisher of the Koufax biography. Talk about synergy! Spring training's homophobic mood was best captured by the *New York Daily News*, which gleefully outed Koufax as a heterosexual: "Koufax gay? Nothing wrong with that—but no way!"

Meanwhile, sportswriter Michael Farber, who left the *Montreal Gazette* years ago to write for *Sports Illustrated*, wrote in SI's 2003 baseball preview that Expos players will be "frolicking at [San Juan's] Hiram Bithorn Stadium, a home away from their deserted home in a city that fell out of love with baseball."

Crap like that makes me happy I no longer have to read Farber in the *Gazette* every day or have the *New York Daily News* tell me how straight baseball supposedly is. Instead, out-of-touch sportswriters only make me look more forward to attending next week's Expos home opener with my dad and his nine-year-old grandson Skye, who can't wait to catch a foul ball with his baseball mitt.

Meanwhile, I can't wait to check out Guerrero during the seventh-inning stretch. ☺

### "Koufax gay?"

### Nothing wrong with that—but no way!"

pro baseball for well over a century.

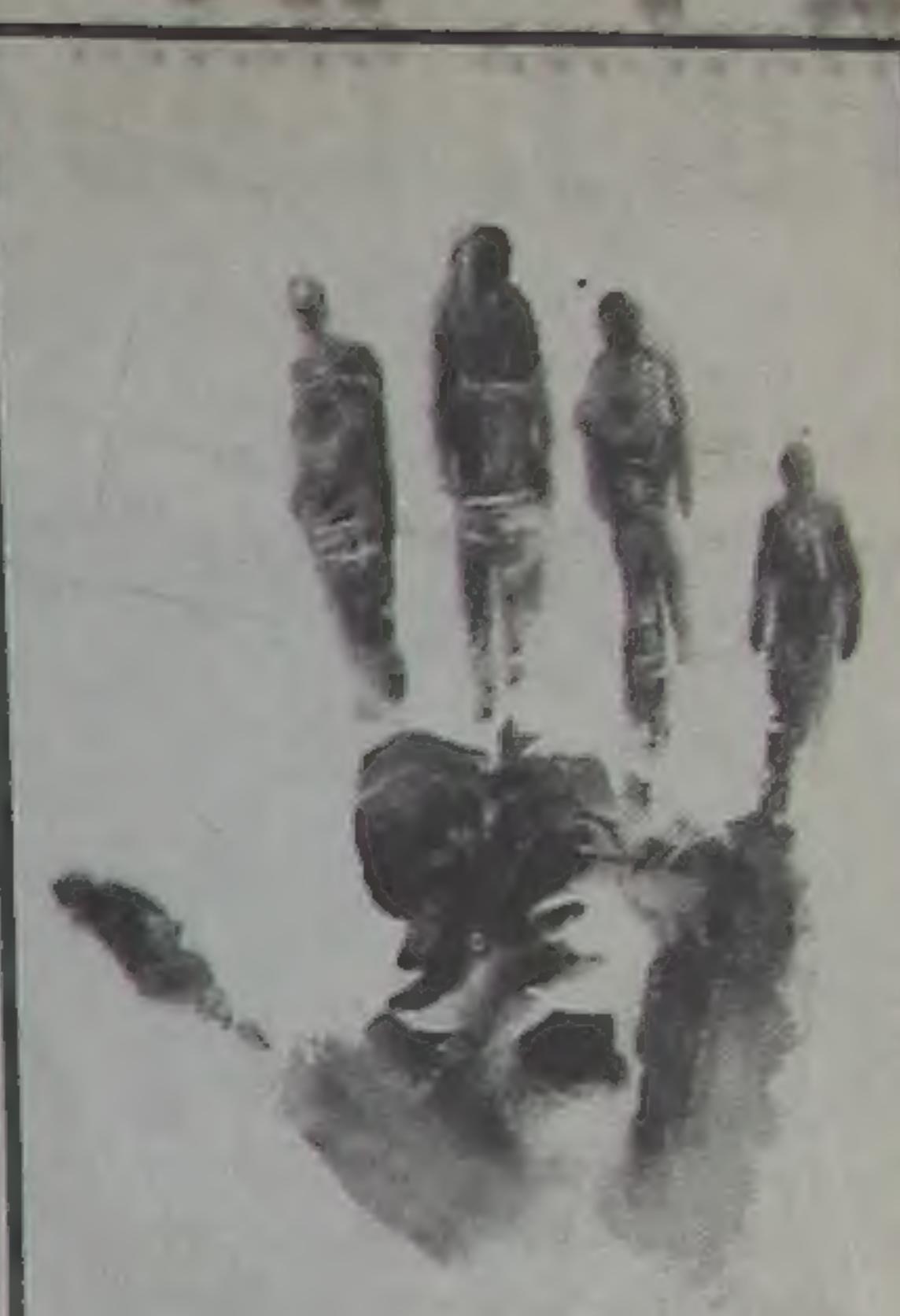
Montreal (whose new Triple A affiliate is our very own Edmonton Trappers of the Pacific Coast League) may have bestowed the majors the likes of Jackie Robinson and Roberto Clemente, but it will be because of Gary Carter that Montreal will be remembered in the Cooperstown Baseball Hall of Fame.

In 1989, much-loved American baseball writer Thomas Boswell noted, "For 10 years in Montreal, [Carter] waited in vain to win the pennant that was always predicted, the title that would be built around his toughness and brains, his enthusiasm and leadership, his home runs and cannon throws, his dugout banter and schmaltzy interviews. Never happened. One man with guts out of 25 wasn't quite enough."

This summer, though, Carter will carry 35 years of Expos history into Cooperstown. He will also serve as an

gay. The author kept her word, but big mouths at the publishing house can't keep from flapping."

Well, 67-year-old Koufax—taking his cue from Mets catcher Mike "I'm not gay" Piazza—began flapping his own big mouth and severed all ties with his team, the Rupert Murdoch-owned Dodgers. (Murdoch's News Corp also owns the Post and Harper-



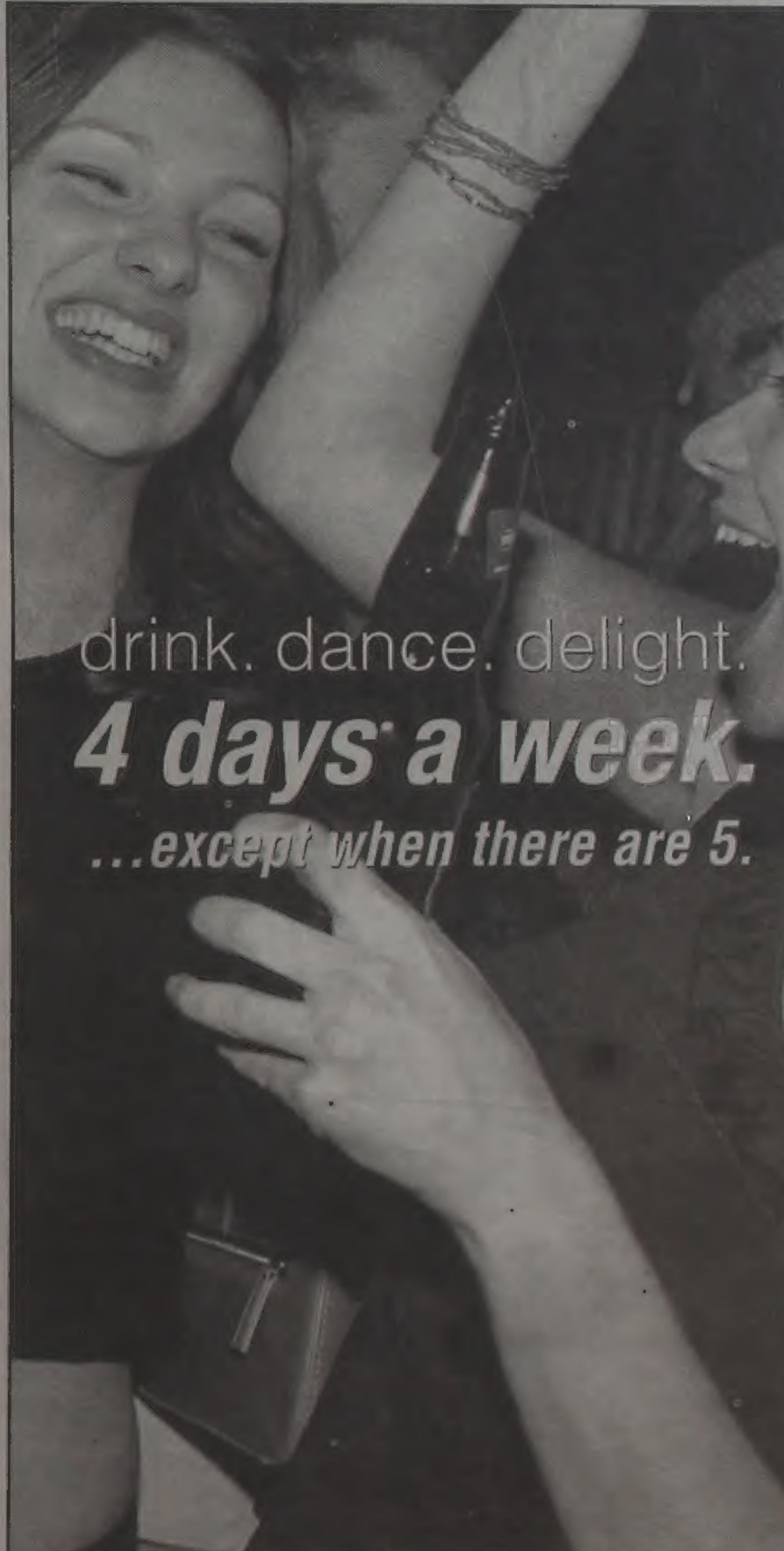
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# one mellow rabbit

U.S. Fish and Wildlife Service

## Can jackrabbits teach us how to thrive within Edmonton's harsh urban landscape?

BY DAN RUBINSTEIN

*Mr. Rabbit, Mr. Rabbit  
Your ears are mighty long  
Yes by God they're put on wrong  
Every little soul must shine  
Every little soul must shine*  
—PAUL WESTERBERG

We called him Snowy, because of his white fur. We still don't know if our long-eared muse is indeed a "him," mind you, but we've learned plenty about the white-tailed jackrabbit who's been basking in our backyard sanctuary for much of the last two winters. Snowy likes to dig a shallow pocket in the snow beside the firepit and sleep all day. The spot is halfway between his escape route to the street and his well-trodden path to the back alley, and the "form" he rests in provides shelter from the wind. Even when his eyes are closed, Snowy's ears remain alert. He looks annoyed when the police helicopter flies overhead and flexes a paw when curious magpies get too close. He usually wakes up just before dusk, stretches and preens for about an hour, then meanders over to the cone-rich ground beneath the skirt of

our giant pine. It's where we leave the carrots. After a snack, Snowy's off for another night of foraging.

Our carrot budget soars over the winter, but the extra expense is worth it. We spend hours at the kitchen window cradling a pair of binoculars when he's here, watching Snowy drift off to sleep and fighting our own urge to nap. We collect his sloughed-off fur when increased daylight triggers his moult from white to brown: there's an envelope labelled "Snowy, spring 2003" in my filing cabinet. We even started keeping a log to record his habits. On March 12, for instance, he was at the firepit at 7:45 in the morning and slept there all day. On March 18, he remained in the same spot from 9 a.m. to 8 p.m. before beginning his evening ritual. He showed up 11 times in March (a record month!) but never on a Monday.

Sometimes, in each of the last two winters, there have been a pair of white-tailed jackrabbits in our yard at the same time. We initially called the smaller one Mrs. Snowy, but my wife insisted "she" be given her own name. So we called her Fluffy. Again, we're not sure if Fluffy is a she. We didn't even know whether they were mates or just friends. But after observing their jousting one afternoon, and later reading in a science text that the "courting behaviour of white-tailed jackrabbits consists of a series of aggressive charges and jumps," we understood. We tell friends about

Snowy's behaviour. "You *really* need a pet," they say.

**BUT DESPITE OUR** anthropomorphizing, Snowy is no pet. He's one of 1,000 or so wild white-tailed jackrabbits in urban Edmonton, according to King's University College biology and environmental studies professor John Wood, who has been researching the city's *Lepus townsendi* population since 1992. Walk, bike or drive around Edmonton long enough, especially at night or during the winter, and you'll probably see one. Most Edmontonians have a jackrabbit story: a friend and his girlfriend saw two in the parking lot at 109 Street and Whyte Avenue one night this past winter; the next night, after my friend's girlfriend had flown home to

eating in the field, which borders an industrial park. He's also watched foxes and coyotes "working the field," hunting their prey. But because fewer predators prowl the city core than the outskirts, jackrabbits have thrived in Edmonton. They've been known to dodge under fences to escape swooping hawks and owls. They're fast enough to evade dogs, cats and people. (They've been clocked at 55 km/h and have the hops to cover five metres in a single leap.) And most of the time they're smart enough to avoid the city's biggest danger: cars and roads. "What we've done in the city is create a bit of a predator shadow," Wood explains. "We've reduced the predation pressure for them. And these jackrabbits have the capacity to learn."

**YEARS OF BEER AND TV** notwithstanding, I too have an ability to learn. Although rabbits and hares are relatives in the family *Leporidae*, white-tailed jackrabbits are not actually rabbits, I discovered; they're hares, formally the white-tailed prairie hare. There are many different varieties of each, but rabbits are generally smaller, live in burrows or warrens and are sociable. Hares, on the other hand, are solitary, rest in aboveground forms and use their speed—not cover—to escape predators. The biggest distinction is that rabbits are born naked, blind and helpless, while baby hares (or leverets) are "precocial," born with fur, open eyes and, in the words of U of

A Museum of Zoology assistant curator Wayne Roberts, are "ready to go to work right away."

Edmonton's jackrabbits live in residential neighbourhoods, parks and industrial districts. But they rarely venture into the heavily-wooded river valley. That turf belongs to the slightly smaller (and smaller-eared) snowshoe hare, the *Lepus americanus*, whose traditional range covers virtually all of Canada and most of the northeastern and northwestern states. Snowshoe hare populations grow and recede in cycles and Roberts hasn't seen many in the river valley over the past couple of years. But jackrabbit numbers seem relatively stable. By calculating hare density in residential and industrial areas and parks, then extrapolating outward to account for Edmonton's 310 square kilometres of land, Wood's students counted 1,302 hares in 1992, 973 in 1994 and 1,129 in 2001. It's unclear how accurate these figures are, he says, but there is a consistency to the results.

Jackrabbits are relative newcomers to Edmonton. Wood uses the German word *kulturfolger*, or "culture-follower," to describe their migration. Their natural range includes southern tracts of Alberta, Saskatchewan and Manitoba plus the American plains west to California and east to Wisconsin. Because Edmonton used to be boreal forest, it wasn't jackrabbit habitat. According

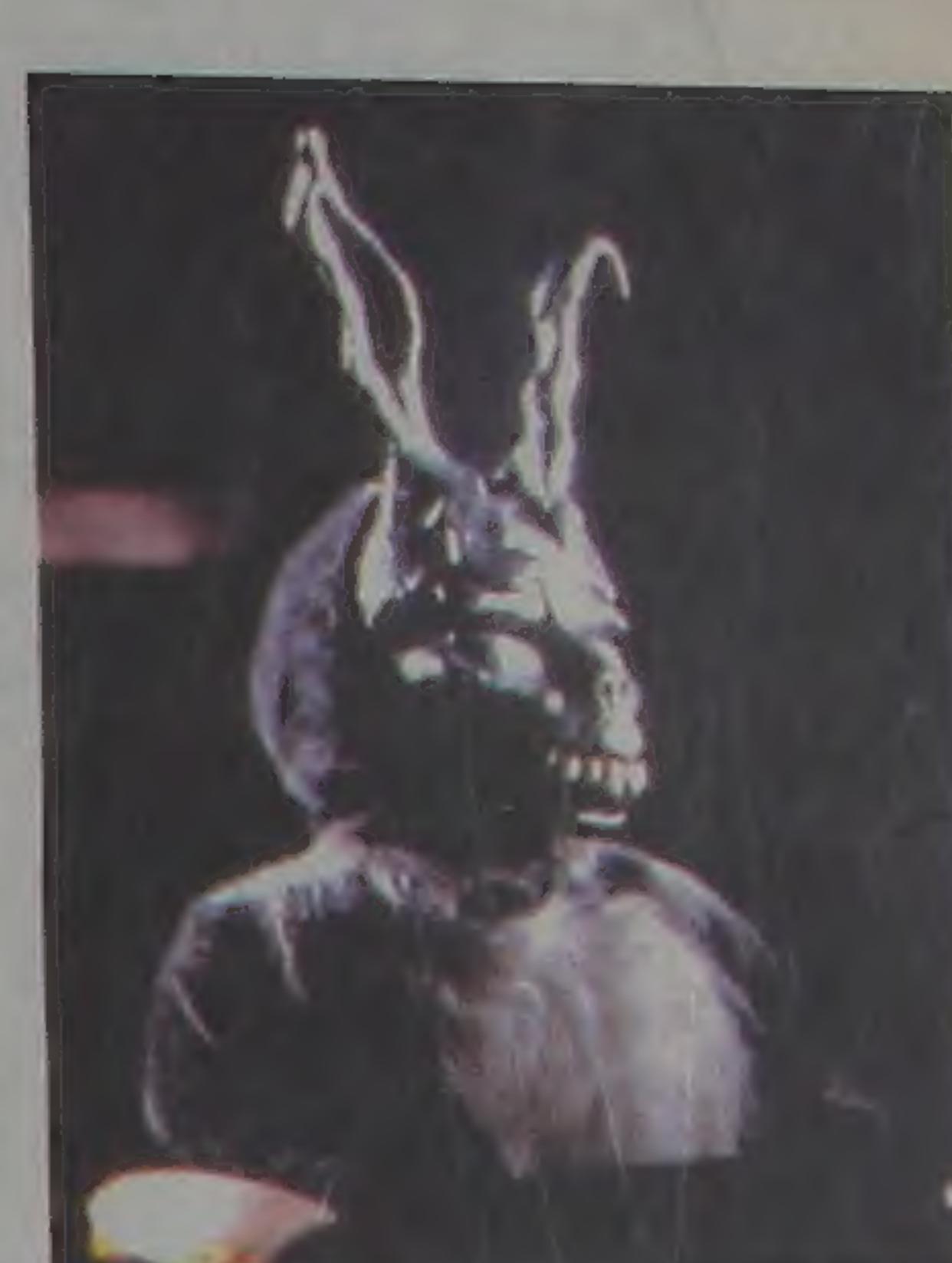
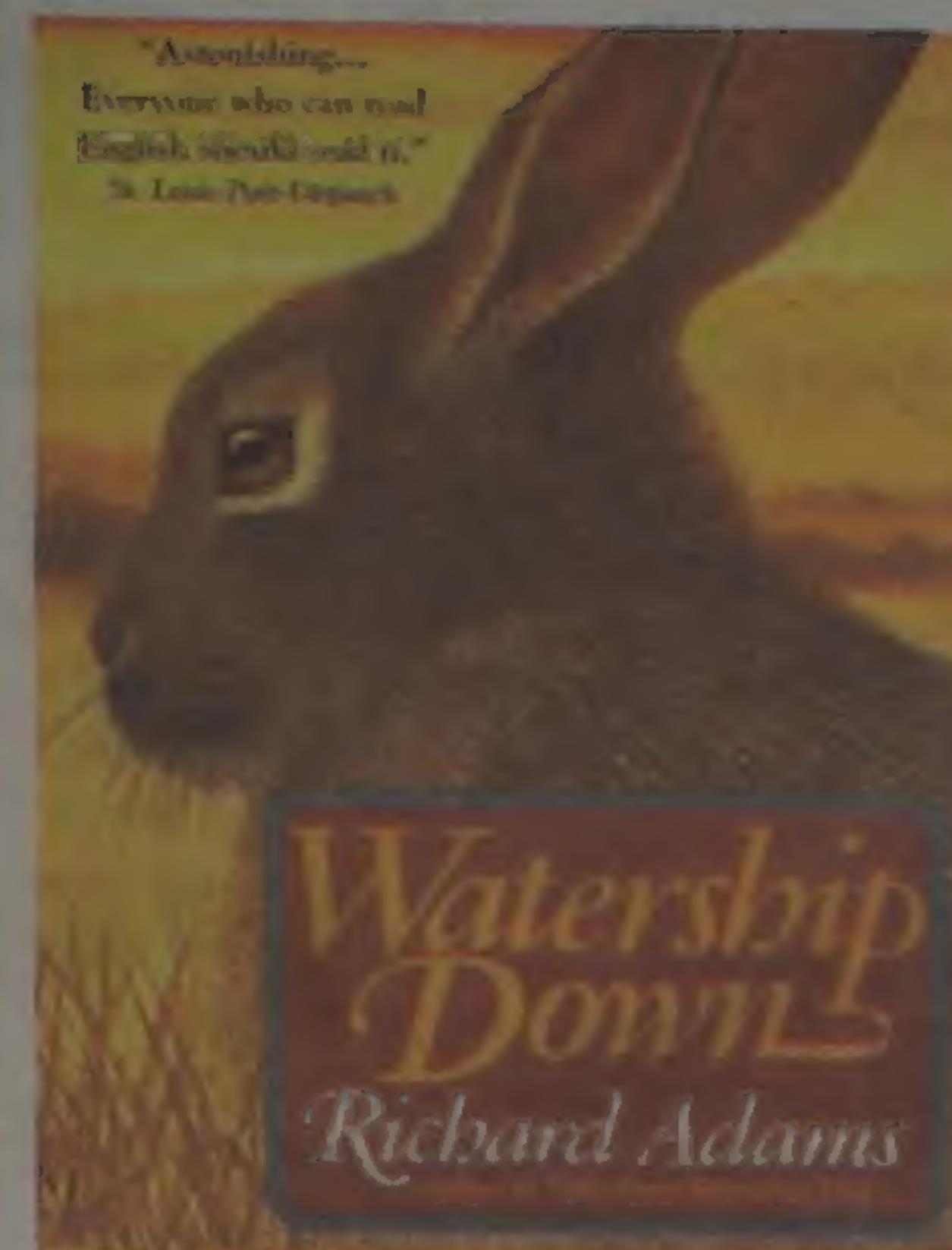
## NEWS

Mexico, he saw a lone jackrabbit in the same windswept lot. Anecdotally, we know these small gnawing mammals have a strong presence in the city, particularly around the University of Alberta campus. But Wood and his students, after conducting population counts for more than a decade, have put together some hard data.

"The interesting thing about this species is that our activities have actually favoured it," Wood says, looking out over a large, grassy field from his second-floor office in the King's building on 50th Street. Wood has watched jackrabbits sleeping and

SEE PAGE 10

# Get to know your rabbits



When you bite the ears off your chocolate Easter bunny this weekend, know this: global culture is awash in hare. Rabbit tracks are everywhere in literature, cartoons, movies, marketing and myths. She symbolizes fertility, fortune, sex, cereal, stew, stamina, speed, virtue, wisdom—and sometimes madness and vanity.

According to Michael Quinion's word origin website, the word "bun" was used to describe both squirrels and hares in 16th-century England. References to the variation "bunny" appeared about 100 years later. Perhaps the bun was a nod to the shape of the rabbit's tail, Quinion says. Easter came from Eostre, the pagan goddess of spring. Her sacred animal was the hare, which symbolized the fertile season. As with many historic rituals, the pagan and Christian came together in Easter. The myth of the Easter bunny, or "Oschter Haws," first appeared in 1500s Germany and was introduced into American folklore in the 1700s.

Why such widespread cultural interest in rabbits? "I think the psychologist would say because of their big eyes," suggests John Wood, director of environmental studies at King's University College in Edmonton. "Those large, liquidy eyes are disproportionate to the size of their heads. Also, they soft, warm and fuzzy. And then there's their behaviour. They don't run away and they're the right size." But why so many diverse cultural interpretations? "It's culturally determined," says Wood. In other words, societies see in rabbits and hares what they want to see.

The following is a random, inexhaustive collection of rabbit references.

## Cartoons

Since his frantic first appearance in 1939, sardonic and resilient Bugs Bunny has become the most enduring animated rabbit and an icon for TV-addicted Gen-Xers. Bugs always wins, no matter how clueless he appears—often at the expense of some top-hat-wearing aristocrat. Less mainstream but no less bodacious is Binky, Matt Groening's big-eared, bulgy-eyed, primitively-drawn protagonist whose ruminations on our shallow, urban existence have carried the *Life in Hell* strip for 23 years. Cartoon rabbits are cagey; they are what we want to be.

## Film

From the demonic man-sized bunny named Frank who predicts the end of the world in *Donnie Darko* to the giant mutant bunnies in 1972's *Night of the Lepus*, celluloid rabbits have been inducing nightmares for generations. Most frightening of all, perhaps, is "B-Rabbit," Eminem's character in *8 Mile*—but don't forget the bunny-boiling in *Fatal Attraction* or the rabbit-skinning in Michael Moore's *Roger and Me*. Rabbits may be cute and cuddly on the outside, but filmmakers see their evil souls.

## Legends and spiritualism

From North American Indian legends to South America, Asia, Africa and Europe, dozens of cultures honour the humble rabbit. Aboriginal rabbit legends tell tales of speed, agility and guile. They're often linked to the moon (since rabbits are nocturnal) and to fire (since they've been known to jump through flames of a forest fire to the already burned sanctuary beyond). A popular figure in American native stories is the Great Hare, a trickster who could morph into other animals. Both Taoist writings and ancient Mayan artifacts describe seeing a rabbit figure in the shadows of the moon. Cultures that lived in accord with nature know the truth: rabbits are wise; they are survivors.

## Literature

Thousands of words have been written about rabbits. There's Margery Williams's story of *Velveteen Rabbit*, a stuffed toy who comes to life, and *Peter Rabbit* by Beatrix Potter, who owned a pet rabbit that she walked on a leash. Richard Adams's classic children's book *Watership Down* told a frightening tale of rabbits escaping human slaughter to find a safe home. American novelist John Updike told the life story of Harry "Rabbit" Angstrom in four books starting with *Rabbit, Run* in 1960. And Aesop warned us not to be arrogant and lazy in his morality tale "Tortoise and the Hare," in which a plodding tortoise beats the hare in a foot race because the hare stops to nap. Literary rabbits are outsiders, and unlike Bugs Bunny they don't always win.

## Magic

Scottish magician John Henry Anderson is said to have pulled the first rabbit from a hat in the early 1800s.

About 100 years earlier, Mary Tofts of Surrey, England told a fantastic tale of giving birth to rabbits. Anderson allegedly asked an audience member for a top hat during a performance, remarking it was as likely that Tofts birthed a rabbit as the man's topper. He then stunned the audience with his sleight of hand. White rabbits are popular with magicians because they are inexpensive docile and can be trained to sit still—plus the white fur shows up well onstage.

## Marketing

Sex sells—and so do rabbits. Tiny white rabbits dot the labels of Pilsner

products, hyperactive rabbits push sugary kids' treats like Quik and Trix and the Energizer bunny keeps on hawking batteries. But when sex and rabbits are combined, their marketing power is unstoppable. "I selected a rabbit as the symbol for the magazine because he offered an image that was frisky and playful," Hugh Hefner once said about the *Playboy* bunny. "I put him in a tuxedo to add the idea of sophistication."

## Music

Surprising as it sounds, Echo and the Bunnymen frontman Ian McCulloch isn't only tired of his band's name—he detests rabbits. "I've hated rabbits since I was very young," he admitted a couple of years ago, "because I had one as a pet and it bit me." Paul Westerberg of the Replacements, however, has an obvious affinity for the animals. "Mr. Rabbit" is the cheeriest track on his 2002 album *Stereo* with its ringing refrain, "Every little soul must shine." Hippies, meanwhile, continue feeding their heads with "White Rabbit," Jefferson Airplane's psychedelic 1967 hit: "And if you go chasing rabbits, and you know you're going to fall/Tell 'em a hookah-smoking caterpillar has given you the call." —LISA GREGOIRE

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Continued from page 8

to Wood, the first in the area was spotted southeast of the city around New Sarepta in 1922. Since then, as the city was deforested and developed, jackrabbits have shifted here from the open prairie to the south and east. Roberts says he's noticed an increasing number of jackrabbits on the U of A campus since arriving 34 years ago, explaining that other animals like prairie shrews, plains garter snakes and northern pocket gophers have migrated north and west as well. "The city is food rich because of all the different plants and shrubs," he says. "They're not only prospering in the city—they're colonizing."

**WHEN WOOD CAME** to Edmonton 14 years ago from the U.S., he wanted to continue studying urban ecology. He did his undergraduate work in Chicago, where he learned how to identify birds in a stream that was "almost an open sewer" of street

runoff and fats. Wood earned his Ph.D. in Berkeley, California, studying aquatic insects at the bottom of steep ravines choked with discarded bicycles, tires and TV sets and getting grass clippings dumped on his head from the houses above. "Those experiences," he recalls, "taught me that urban systems are more ecologically alive and viable than we can imagine. We don't look at the city as nature. We think of nature as somewhere else. But the city is a natural area."

After starting his tenure at King's, where he's now the director of environmental studies, Wood began looking for a research project for his students. He was gazing out his office window at a field embroidered with hare tracks every winter when the idea struck. His students were better at identifying the animals and plants of Africa's Serengeti than those native to Alberta, so Wood wanted them to focus on their surroundings. "We live in an age of marketing," he says. "If it's not marketed to us, if it's not flashy, it's really hard to appreciate what's in your

own backyard."

**MY SOUTHSIDE BACKYARD**, Roberts speculates, is a safe haven because hares are creatures of habit. We surrender the yard to Snowy and Fluffy when they're here—taking out the garbage can wait—and they repose undisturbed until it's time for their instinctive nocturnal roaming. "They have a tendency to use the same spot over and over again," Roberts says. "They're naturally shy, but they can probably tolerate things they see every day that don't bother them." Snowy often keeps an eye on us when we're watching him through the window and his ears perk when we make noise inside the house. "He probably recognizes you," Roberts says. "You too have habitual patterns," Woods adds, picking up the trail. "He knows you come home at 5:30 p.m. and are quite noisy banging around for an hour while making dinner. Does he respond to you individually? Hmm... But he habituates to your patterns."

Although his students have compiled numbers, Wood says one needs



Lisa Gregoire

Non-rabbit-proof fence: Snowy in his natural habitat

at least 1,000 hours of observation to begin understanding an organism's behaviour. He doesn't know of anyone studying white-tailed jackrabbit that intensely (and is still looking for funding to attach radio collars to track their movements). But by watching the hares both around King's and his home, Wood has developed a few theories. Because they feed "a little bit here, a little bit there," eating buds, branches, grasses and shrubs, the jackrabbits don't seem to harm vegetation in the city; he hasn't heard many people complain about their gardens being raided. "I've walked down a sidewalk following a bunny for three blocks," Wood recounts. "He went up to every shrub, tree and large object, just to investigate." But hares won't trace the same route every day—just once or twice a week. "It's like working a trapline," Wood says.

**WINTER ROUTINES CHANGE** once the snow melts. Jackrabbits know they stand out more against the brownish green ground and are displaced by pesky humans reclaiming their yards. "Suddenly, during the daytime, you see bunnies running all around the neighbourhood," Wood says. "They don't know where to go." In fact, they don't really go anywhere. We may see them much more often in winter, but in spring and summer they just find new hiding places—beneath shrubs and trees, in city parks, but not in the forested river valley, because open prairie is where they're safe. In spring, as well, the young are born, generally around mid-April in litters averaging three to

six leverets. Within two weeks, the young can forage for themselves. They reach adult size in three or four months (bodies 18 inches long, ears six inches, weight five to 10 pounds) and at eight months old are sexually mature. Yes, even in the city hares breed like rabbits.

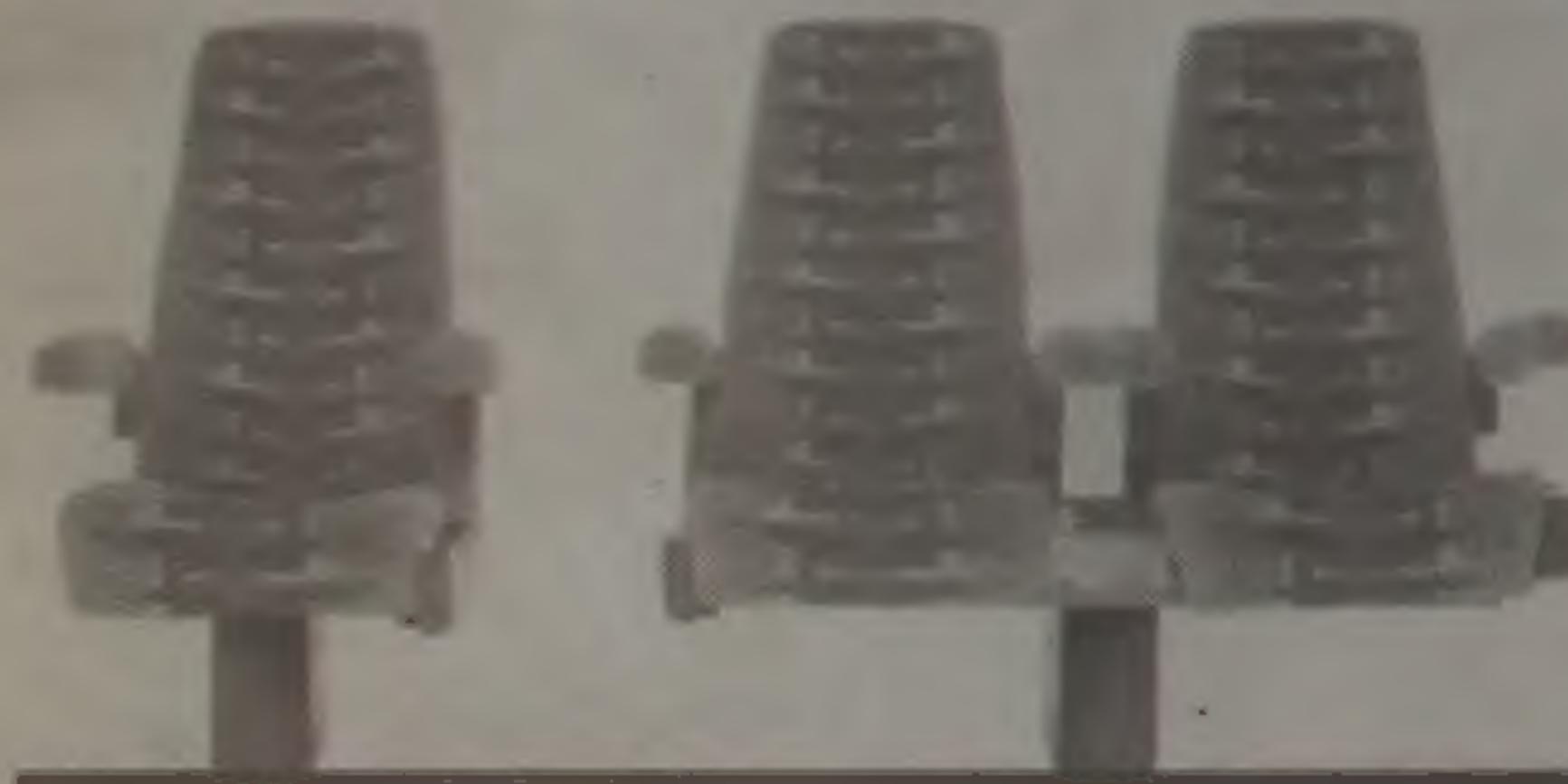
"It's interesting that an animal can live side by side with us and do well," Wood concludes. "That actually represent a significant part of the natural world. Most animals are not pests, they don't cause us problems and they don't particularly benefit us. They just are. We're a culture that's fixated on everything having a worth, a purpose and a meaning. Here's an animal that just is and can teach us some lessons. We need to learn a lot more about how the natural world works, and every animal is a window into that world. I think we can look a lot deeper into this animal. White-tailed jackrabbits can teach us that nature is not just 'out there' outside the city. It's where we live. And if we start acknowledging that we live in nature, then we might change some of the decisions we make about land use, planning, transportation, about how we live—about everything. It's about living with nature, not living against nature." □

Is all this talk about rabbits making you hungry? See page 15 to read David DiCenzo's tasty rabbit recipes. (Just in time for Easter!)

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# IN THE BOX

## The Elephant and Castle on Whyte's

BY DAVID YOUNG  
AND JOHN TURNER.

*The Oilers win one game. The Stars win one game. The Oilers win another game. The Stars win the next game. Should this trend continue, the Oilers will win in seven games. And then every pickup truck in the Edmonton, Leduc, Beaumont and St. Albert will drive up and down Whyte Avenue, honking horns and waving flags. And then Round Two will start. Hopefully everyone will have paid off their Drunk in Public fines by the time tickets go on sale.*

**John:** I have to admit that as the playoffs started this year I wasn't expecting the Oil to get off to a good start. But after they won the first game in Dallas I began to expect a lot more from them and I'm disappointed that the series is now tied at two games each. Are all hockey fans as unreasonable as I am? Why did I suddenly start believing that the Oilers could turn this series into a cakewalk? Did the whistle-happy officials in Game Two who prevented us from watching a hockey game make me think that if all things were even, Edmonton could prevail? I don't know.

**Dave:** Even without the refs, the Oilers would still have lost that game. It just would have been another close game, not a blowout. The game did cost Dallas the use of captain Derian Hatcher, but it also cost one of the Oilers a \$1,000 fine. The NHL office received a "Cross-cheque" from Oilers defenseman Cory Cross. But Cross was able to play in Game Three; Hatcher got to watch his team lose from the press box.

**John:** Game Two was a joke. I've never seen that many five-on-threes in a month's worth of hockey games, let

alone one game. Hopefully, Don Van-Massenhoven and Dennis LaRue won't be officiating again anytime soon, so we can just forget that game ever happened. Game Three provided enough excitement to make up for the lack of thrills in Game Two—with most of the action in the third period. The goals came so quickly that I missed seeing Radek Dvorak score the go-ahead goal because I thought it would be safe to get myself a cup of coffee. Apparently, Stars blueliner Richard Matvichuk also thought it would be a good time for a coffee because he certainly didn't look like he was playing hockey the way Radek turned him inside-out. [Hey! Leave Matvichuk alone! He's got a good name! —Ed.]

**Dave:** Yokels on the Dallas Stars website said Dvorak wouldn't have been able to pull the moves he did if Hatcher were on the ice. They also said Georges Laraque is a dirty player. But Dvorak did score, Laraque scored a big goal as well and the Stars' own dirty player had to sit and watch it all. The Oilers are 20-1 after winning the first game of a playoff series. If the two squads continue trading wins, Edmonton, who won Game One, will win the series.

**John:** I had high expectations again for Game Four and Edmonton did have a number of good scoring chances but they just couldn't hit the openings. The game was a lot less physical and if the Oilers plan to win this series they'll have to get back to hitting the Stars. If they do that and stay out of the penalty box, they still have a good chance of making it to the second round.

**Dave:** And there's a good chance the second round will not include defending Stanley Cup champions Detroit. By the time the ink dries on this issue of *Vue Weekly*, the Anaheim Mighty Ducks may have swept the Wings. If not, the Ducks will have three more opportunities to upset the champs. This would leave Colorado in the Oilers' path (should the Avs beat the Minnesota Wild). It certainly has been fun to watch the city support the Oilers. I've seen friends who wouldn't watch a hockey game at gunpoint talking about the team. Grizzled Dallas veteran Kirk Muller also called the Edmonton crowd the loudest he'd ever witnessed in the playoffs. And Muller has played in 115 career playoff games. This is, after all, a legitimate hockey city. v

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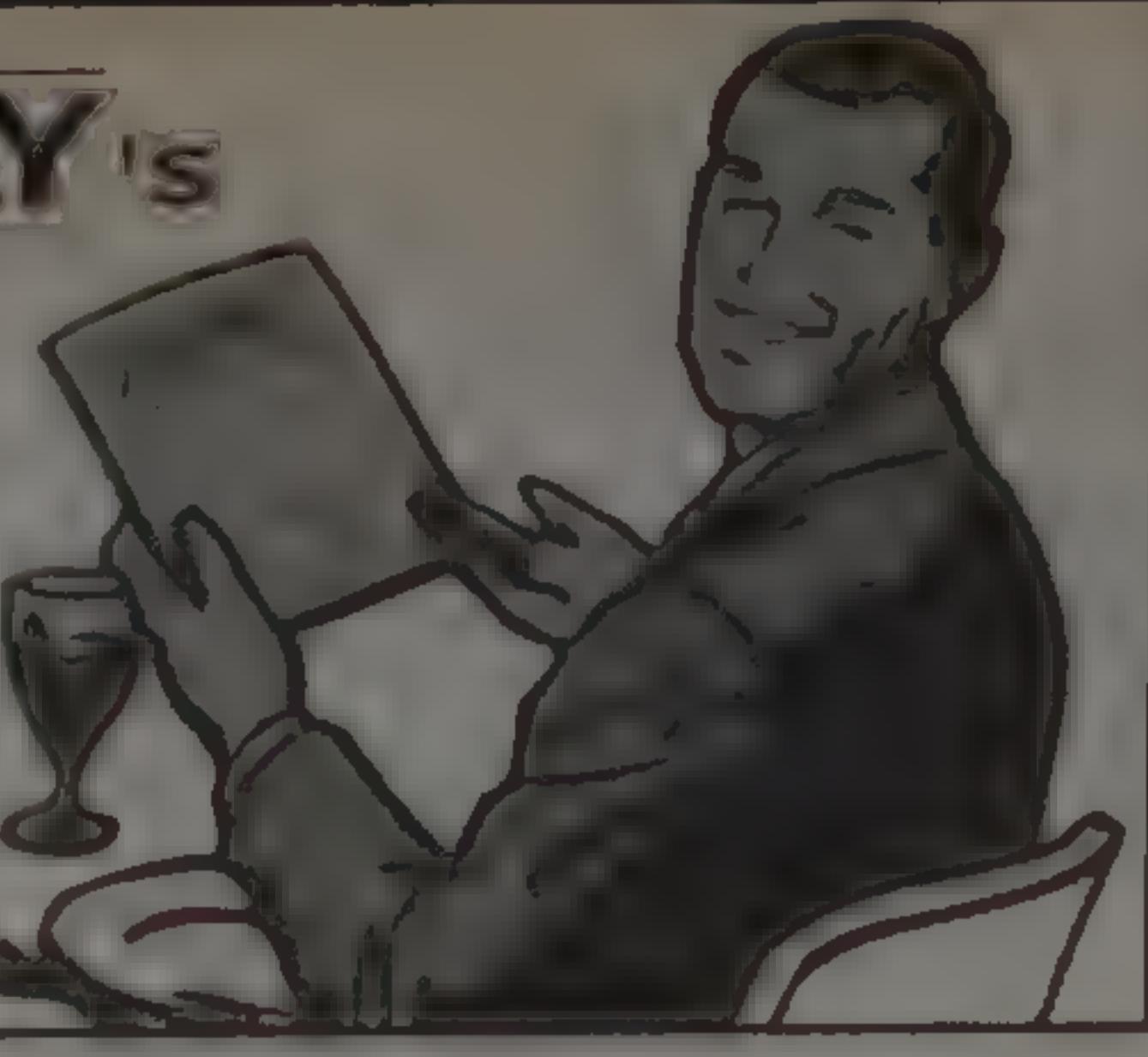
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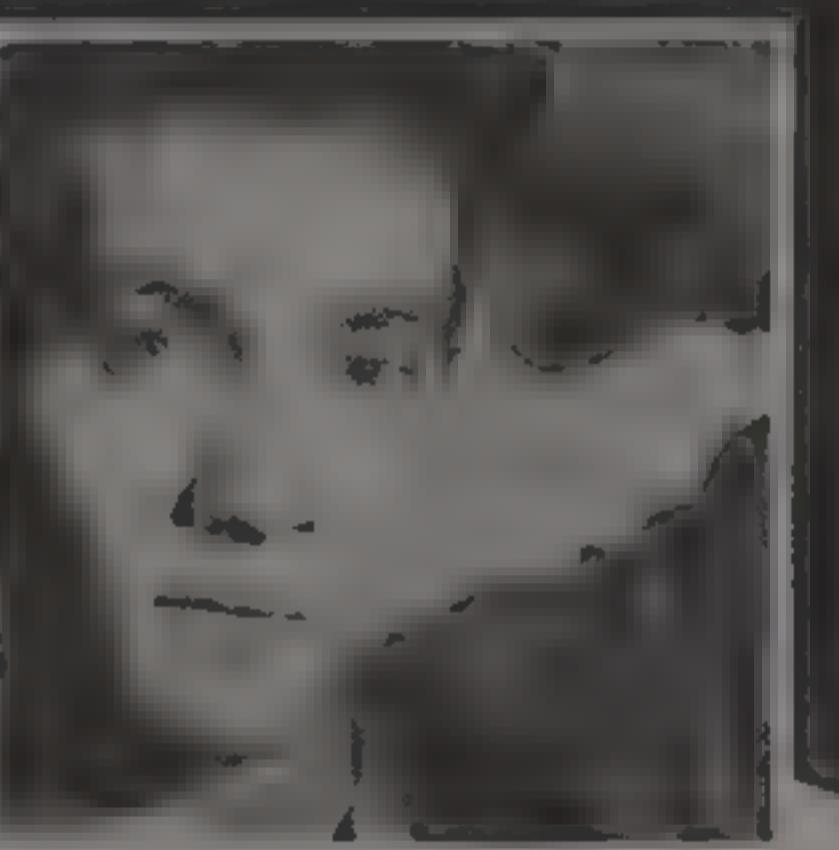
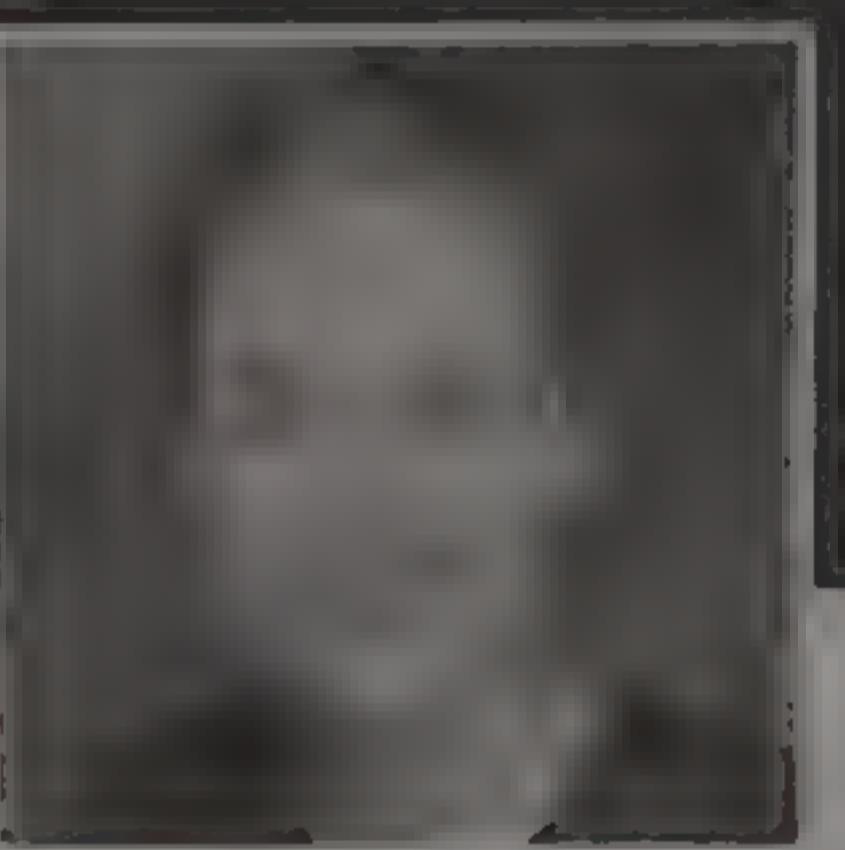
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email: [auditions@stratfordfestival.ca](mailto:auditions@stratfordfestival.ca)

[www.stratfordfestival.ca/festival/auditionsconservatory.cfm](http://www.stratfordfestival.ca/festival/auditionsconservatory.cfm)

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The Stratford Festival of Canada acknowledges the support of The Canada Council for the Arts and The Ontario Arts Council



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BY CHRISTOPHER WIEBE

### Bowling for column inches

Edmonton writer Tim Bowling's second novel, *The Paperboy's Winter*, contains an unforgettable scene in which an old Fraser River fisherman disappears inside the gutted belly of an enormous 100-year-old sturgeon. The prehistoric species of fish nourished by the river bottom is a potent organizing image for a novel concerned with recovering the submerged past of the fictional town of Chilukthan in the Fraser River delta. It's the story of 10-year-old Callum Taylor's life-changing experiences over the course of an unusually snowy winter in the early 1970s, told from his adult perspective. While juggling schoolwork, newspaper delivery and comic book collecting, Callum finds himself drawn to spy on an eccentric salmon fisherman, Ezra Hemsworth, and begins to learn of Chilukthan's underside. More buoyant and rollicking than Bowling's 2000 novel, *Downriver Drift*, but set in the same place and period, *The Paperboy's Winter* is a gentle novel that beautifully captures the wonder and acute sense

**"They were lonely years because I had no connection with anybody who wrote, but they were very useful in developing my writing craft."**

of loss that mingle in the strange maturity of childhood.

The links between salmon fishing and Bowling's writing run deep. After finishing an English degree at UBC in the mid-'80s, Bowling returned to Ladner, B.C. to fish with his father for almost 10 years. "All that time, I was reading and apprenticing myself as a writer," Bowling explains. "They were lonely years because I had no connection with anybody who wrote, but they were very useful in developing my writing craft. And loneliness, I've learned, is a central feature of being a writer." In the past decade, Bowling has published writing in a wide variety of genres, including a highly acclaimed body of poetry. He will launch his fifth collection of poetry, *The Witness Ghost*, at Audrey's Books on April 24 at 7:30 p.m.

The setting of *The Paperboy's Winter* draws on Bowling's boyhood home of Ladner, a town obliterated by the sprawl of greater Vancouver, yet given an ironic afterlife in the cute names developers have appropriated from the town's heritage. Even as the fishing culture and communities disappear, the mouth of the Fraser is a geography that remains almost completely unmapped literally. The only previous writing associated with the area is a 1920 novel, *Poor Man's Rock* by Bertrand W. Sinclair, and Daphne Marlatt's 1974 poetry collection *Steveston*, leaving Bowling puzzled about the lack of literary engagement with the lower mainland. "When you think of British Columbia writing," he says, "you think of people on Vancouver Island like Jack Hodgins or

George Bowering in the B.C. interior. What are the great Vancouver novels? A lot of the writing now coming out of Vancouver and the UBC writing program is the global, urban Vancouver, as a site of cosmopolitan sexiness."

The exploration of loss and recovery draws together much of Bowling's writing. There is also the powerful affinity for the mythic. "I've always been inspired by the ways in which you can feel continuation between past and present," says Bowling. "Everything around us has changed and weather is one of the few remaining ways you can access the past. The way I feel walking into a winter wind along Saskatchewan Drive—head down, all you can see is white snow—that's a direct, physical experience of the past in this country." Another way to inhabit the past, he shows us, is to fish the salmon that have been running on the Fraser since before the beginnings of human history.

### Collective bargaining

When the 2003 Alberta Book Awards nominations were announced earlier this month in both writing and publishing categories, the most eye-catching nominee for "Publisher of the Year" was the Edmonton-based **Books Collective**. The almost completely volunteer-run collective is a brilliant anomaly, both structurally and commercially, in a Canadian publishing industry still reeling from last year's meltdown of General Distribution Services and Chapters before it. "When the General collapse happened," says

Candas Jane Dorsey (co-publisher with Timothy J. Anderson), "the industry became more transparent and we realized what we had accomplished in a historical sense: we had no debt and were increasing our publishing list when others were shrinking. We once saw our volunteer base as a weakness, but the low overhead and volunteer commitment enabled us to weather the recent storm."

The Collective was set up in 1991 after a group of writers that included Dorsey, Alice Major, Shirley Serviss and Mary Woodbury saw a need for more publishing venues for Alberta artists. It is currently comprised of four autonomous imprints: Tesseract Books (speculative fiction), River Books (fiction, poetry, drama) and two recent additions, Dinosaur Soup (children's books) and Partners in Design (architecture). All told, they have published almost 100 books, including dramatist Ronnie Burkett's *Memory Dress Trilogy*, currently nominated for an Alberta Book Award.

The Books Collective, Anderson explains, is essentially an umbrella that acts as a marketing and incubation agent for the editorially independent imprints in the collective. A high degree of dialogue and trust between the imprints is absolutely necessary because as a collective their reputations and financial well-being are interconnected. "The collective is a group of writers who care about writing in the province and who often do it at the expense of their own work," says Anderson. "It's a different vision of being a publisher, one based on the art alone." ☐

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### BRIT'S FISH AND CHIPS

6940-77 Street • 485-1797

Brit's boasts authentic fish and chips, Bass beer on tap and what my friend calls the nicest people she's met since leaving the Yukon and Alaska. I was amazed by the spread: two and a half pieces of tender haddock and too many chips/onion rings to finish. It's as though I've been teleported back to a roadside pub on a damp, foggy evening in the British autumn. You'll find traditional English fare as well as a complete takeout menu filled with yummy choices. **Average Price:** \$ (Reviewed 09/26/02)

### BRUNO'S ITALIAN RESTAURANT

9914-89 Avenue • 433-8161

There are times when a low-key meal can be very satisfying. That's exactly what I got when I went solo (mio) to Bruno's Italian Restaurant, a quaint little room just off 99 Street. The compact menu, which lists only about 15 items, contains many interesting and different options. I chose the penne puttanesca (only \$5.95), which has olives, garlic and hot peppers in a tomato sauce. It was fantastic: spicy and delicious and I mopped up every last drop with the crusty bread that came with the meal. Food is the focus here. **Average Price:** \$-\$ (Reviewed 05/09/02)

### CALABASH CAFÉ

10630-124 Street • 414-6625

The Calabash Café on 124 Street does a damn decent job with their take on Caribbean cuisine. The tiny dining area features colourful purple and orange accents, West Indian art and a cozy little couch dropped right in the middle of the floor. Their menu is to the point

with a handful of traditional dishes like jerk chicken, rotis (the goat and potato curry choice looked awfully good the night we visited), Jamaican patties and Escovitch fish (pan-fried snapper with sautéed onions and a hot pepper vinaigrette). The bottom line is that it makes your belly happy and when that's the case you needn't worry about anything else. **Average Price:** \$-\$ (Reviewed 06/20/02)

### CHURROS KING

10152-82 Avenue • 989-1083

Veterans of the Old Strathcona food scene have probably been wondering just exactly what was going on with the Churros King, the tiny Latino grill on Whyte Ave just east of Calgary Trail. Well, a seemingly simple plan to renovate the restaurant turned into a nightmare that dragged out for months, with the place's doors closed all the while. "I thought it was a joke when Dad called and said we finally had the permit," says Volkart Caro. The beautiful touches throughout the expanded space are plucked right from the family's roots in Chile—the stucco archways, the lattice board across the ceiling with plastic grapes hanging down, the homemade kites hanging near the cash counter and the terra cotta-coloured roof tiles. They've added some wicked stuff to the menu, too, like pescado frito (deep-fried sole) and the mack daddy of all meat dishes, the Parrillas King, a barbecue for two served on a hot grill right at your table, which would've been impossible in the old setup. It contains about a kilo of meat, including top sirloin beef, chorizo, chicken and pork, served with salad and sopaipillas, a Chilean bread for mopping up the goodies. **Average price:** \$ (Reviewed 04/03/03)

### FABIO'S PLACE

10625-51 Avenue • 434-5666

You remember Fabio, don't you? It came as no surprise that the clientele at Fabio's Place, on 51 Avenue by Southgate Mall, looked nothing like

### RECENTLY REVIEWED RESTAURANTS

the long-haired Italian who graces the covers of cheesy paperbacks. Instead, I found a small group of local regulars eating pub food and drinking draft. The wings are great at Fabio's, and I haven't come across many good wing joints in Edmonton, so these ones surprised me. You have to love these little neighbourhood retreats where you can just pop in and talk bullshit with your fellow regulars over a game of stick, a draft and a meal. **Average Price:** \$-\$ (Reviewed 05/16/02)

### FIFE 'N' DEKEL

9114-51 Avenue • 436-9235

10646-170 Street • 489-6436

12028-149 Street • 454-5503

3464-99 Street (drive-thru location)

My views on apple pie have changed since I dropped by one of three Fife 'N' Dekel locations here in Edmonton—four, if you count the drive-thru on 99 Street. The café/deli makes a wicked version with sour cream in the filling and an exquisitely crunchy buttercrumb topping. This rich slice is easily the best apple pie I've ever had. Fife 'N' Dekel began selling only milkshakes, then added their famous pies; eventually the scope expanded to include a full array of lunch fare. Don't be surprised if the pies and sandwiches blow you away. **Average Price:** \$-\$ (Reviewed 05/30/02)

### GRUB MED RISTORANTE

17 Fairway Drive • 436-1988

Not only is the food great and plentiful at Grub Med Ristorante, but this fine Greek establishment also provides live entertainment in the form of a kinky-haired and beautiful exotic belly dancer who works the room for about half an hour. We ordered Grub Med's mezé option: a sampling of a variety of Greek dishes that ranged from excellent apps to a delicious main course for \$21.95 per stooge. It didn't seem like much food was being brought out at the time, but all of us were stuffed by the end, and I think that says it all. **Average Price:** \$-\$-\$ (Reviewed 05/02/02)

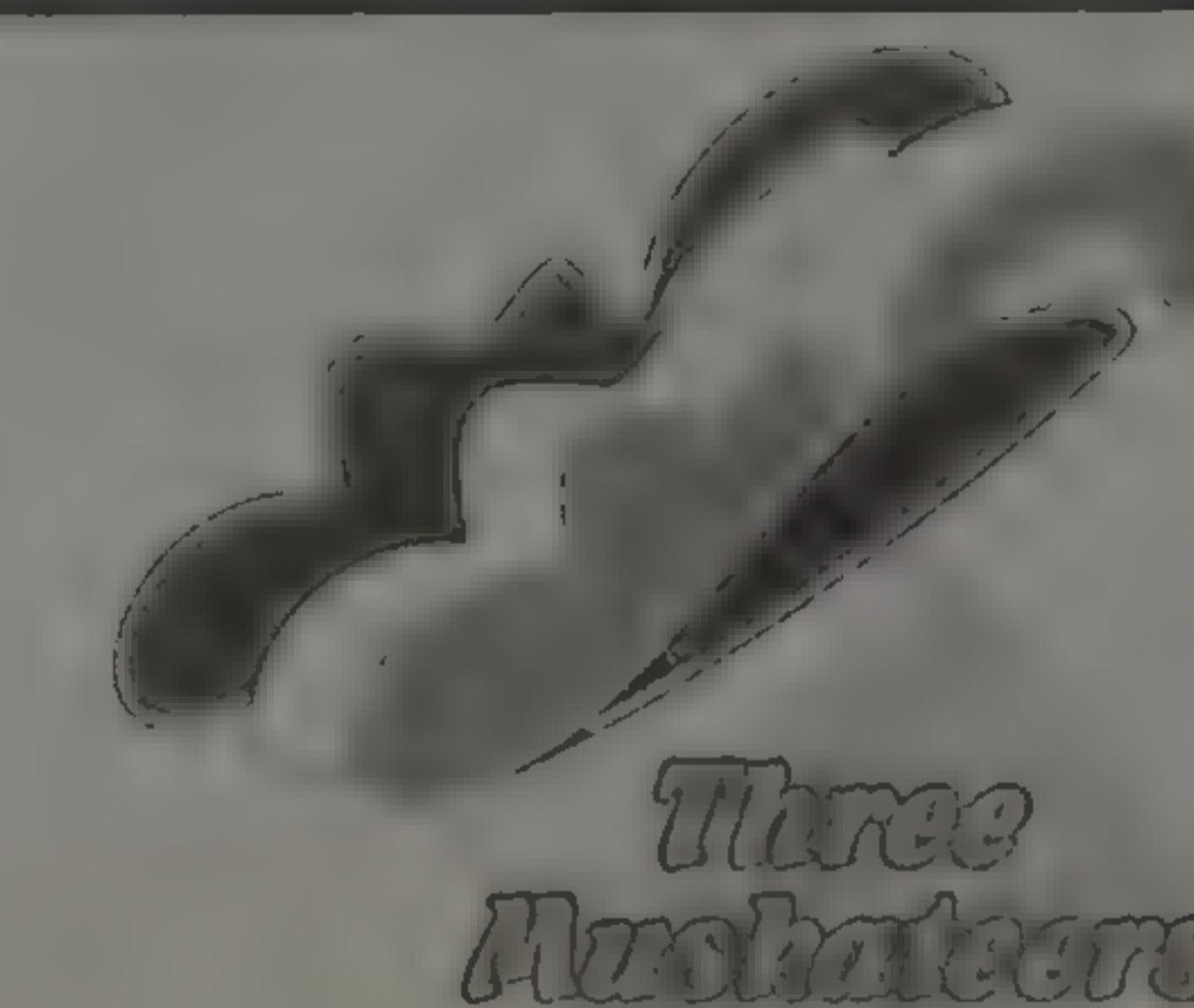
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# Does this taste bunny to you?

Two tasty rabbit recipes—just in time for Easter!

BY DAVID DICENZO

"Ya know, some day scientists are gonna invent something smarter than a rabbit." —BUGS BUNNY, 1953

In response to that bold statement from 50 years ago, I say there is indeed something craftier than the hare—a great chef. Granted, that famous bunny did extricate himself from some sticky situations which would've most certainly resulted in him being a delectable main course, but not all rabbits are as quick (or as quick-witted) as Bugs. Many fall prey to the culinary hunter, a much more worthy adversary than Elmer Fudd ever was. Their grave is the Dutch oven.

I assume that for most folk, there's a mental hurdle you must leap before you eat a rabbit. Mention that you've snacked on a bunny and people look at you like you're the one responsible for gas prices. We're conditioned to see rabbits as innocent little creatures, so cute and cuddly. How could any monster consider the fluffy thing a meal?

Easy—they taste good.

Before you sink the teeth into a tender bunny, bear in mind that they do require a bit of extra preparation. "Most species, particularly in warmer climates, carry tularemia, or 'rabbit disease.' Sick rabbits should be avoided," William Henry Burt wrote in the 1952 bestseller (or at least it should be) *A Field Guide to Mammals*. Now exactly how you avoid the sick ones is anyone's guess. "Hey, Thumper, your eyes don't look so pink today. What gives?" Just bear in mind that they need a good cleaning before you get down to cooking.

The version of rabbit I grew up on is really simple to make. My ma learned the recipe years ago in the tiny Italian village of S. Pio, which is literally about the size of Commonwealth Stadium. They raised their own bunnies and the most popular way to prepare them was in a big pot on the stove. She'd start with some olive oil in the pot, throw in a few cloves of garlic (skin on) and freshly chopped rosemary. Put the meat in,

## DINING

add some salt and pepper and, over medium heat with the cover on, cook for about 10 minutes (depending on how big the hunks are and how many you have going). Uncover the pot and when the liquid on the bottom begins to dry up and the rabbit starts to brown, pour in some white wine. After a little while (the vino also has to dry up), you can add some semi-sweet peppercini peppers in to the mix, which adds some punch because

**Yes, it sounds vicious.**

**But then again, if you've gotten to the point where you're holding a cleaver over a dead rabbit, you're probably over the mental hurdle already.**

of the vinegar. That's it. Done.

"I love the way I make it," my ma says with confidence. "It's more tasty." She's right. It's quick to prepare, so the meat isn't fall-off-the-bone tender, but there's a real depth to the flavour from the rosemary and, of course, the wine. Mighty rustic.

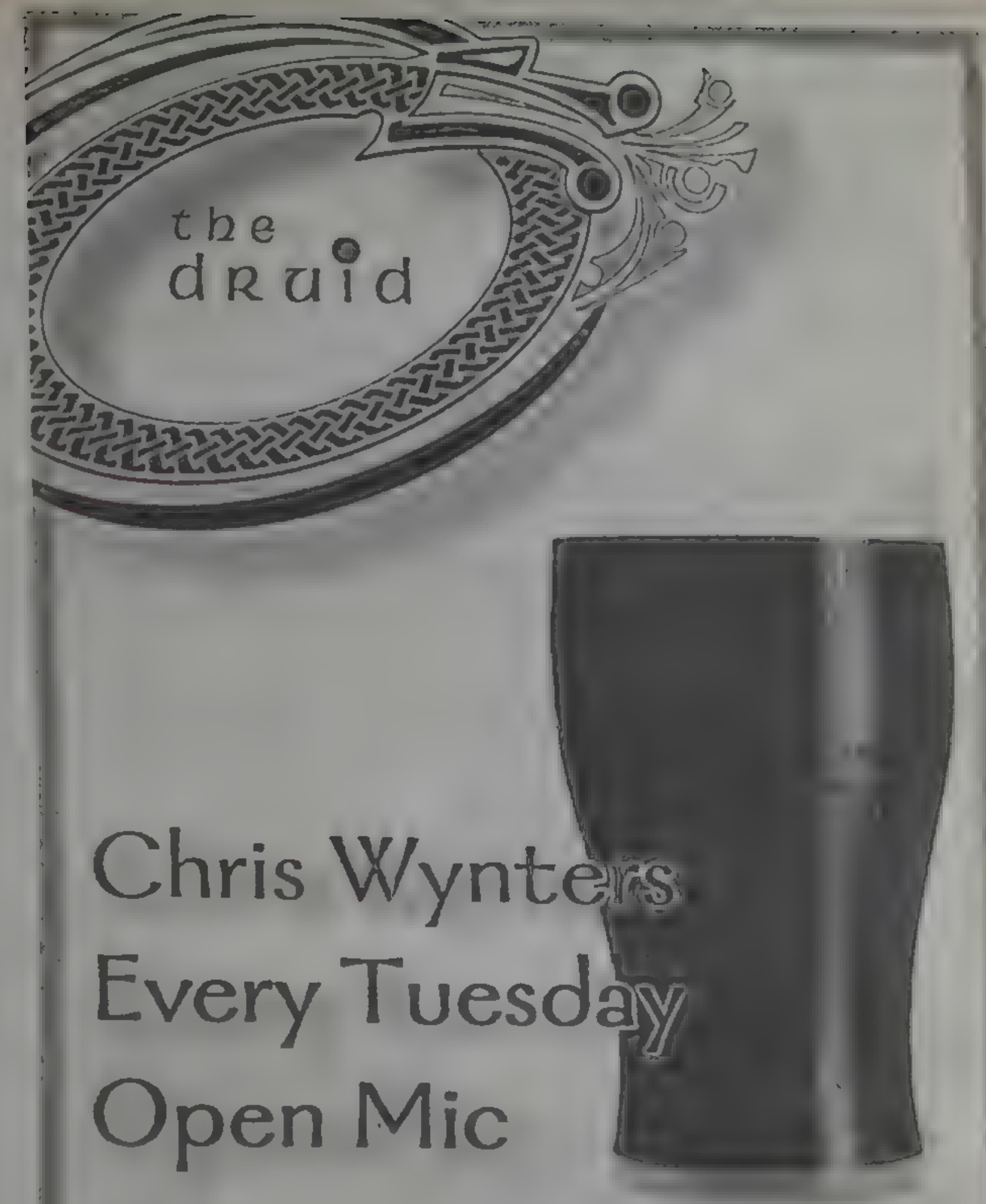
**WHEN I THINK OF EATING RABBIT**, that's how I always picture it, though this next recipe, which comes courtesy of a friend, is way more sophisticated. First, you cut the bunny into six or eight pieces and sear them in a pan with olive oil, rosemary and sage for a few minutes until all the sides

are browned. Put the pieces aside and then, in a food processor, purée two onions, one red or green pepper, lots of garlic, rosemary, sage, half a pound of bacon and about half a litre of water. Strain the juices and add the mulch to the saucepan, then sauté the mulch on medium heat with a cup of oil and a quarter cup of butter. This sauce is called the "toccio." Sprinkle a half teaspoon of cinnamon in at this point. Add a half teaspoon of celery seed, a quarter teaspoon of ground cloves (be careful not to overdo it with the cloves) salt and pepper. Add the rabbit pieces to the saucepan and cook them for about 20 minutes or until you figure they're cooked through. Then pour in two cups of white wine and cook the stuff until the wine has dried up. Add the liquid from the mulch and then one half to a full cup of tomato juice (or actual tomatoes) and simmer for hours. You may have to play around with the seasoning, just to fine-tune the taste to your liking.

When I tried this dish, I was in awe. Because it's slow-cooked, the meat literally falls apart when you stick it with a utensil. It's obviously an extremely rich way to make rabbit, what with the bacon and butter, so I wouldn't recommend this one very often, but there's nothing wrong with treating the family and yourself every once in a while. Some crunchy bread to lap up the toccio is a must.

There you go: my two favourite ways to prepare rabbit. Okay, so they're the only two I know, but hey, it's a good place to start. One more cooking tip—when you hack the rabbit into pieces, try your best to cut it at the joints as the bones can splinter very easily.

Yes, it sounds vicious. But then again, if you've gotten to the point where you're holding a cleaver over a dead rabbit, you're probably over the mental hurdle already. ☺



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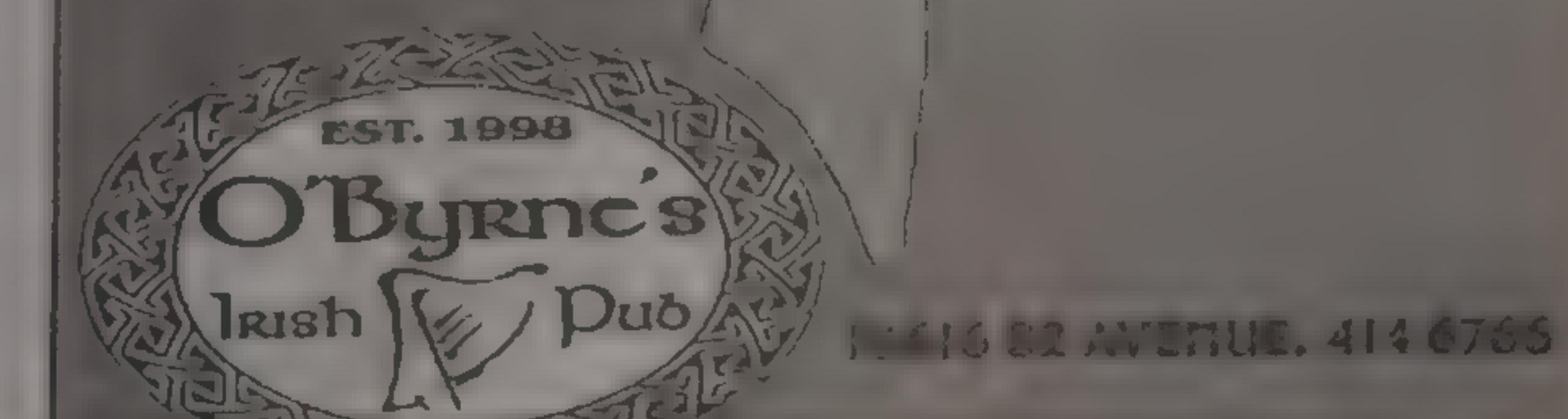
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## DISH WEEKLY

### HIGH VOLTAGE FOOD AND COFFEE BAR

10387-63 Ave • 437-3202

It's off the beaten path in the sense that you might not think to stop there—seeing as you're likely driving past it in a car. But High Voltage is a gem, serving the best assortment of donairs you'll find on the south side. Traditional Greek, blue cheese, jerk—they're just some of the styles on the menu, in addition to a wide assortment of cold cut sandwiches, Greek specialties and vegetarian fare like spanakopita or falafel. The Chicago gyros is a must. If you haven't eaten in a few days, order the high voltage size. **Average Price:** \$ (Reviewed 03/20/03)

### HONEST MUR'S BAR AND GRILL

8937-82 Avenue • 463-6397

This atmospheric Bonnie Doon pub is well worth seeking out—honest! The charm of this place is that everyone is welcome. Besides, the football paraphernalia tacked all over the walls is an unmistakable tipoff that you're not going to have to grab a blazer out of the back of the car. Just the way I like it. I'm told that the burgers are all the rage at this joint. They even have a cafeteria-style hamburg on the menu. Honest Mur's also serves breakfast on the weekends and according to some friends of my friend Colin, it's a great spread. **Average Price:** \$-\$ (Reviewed 12/12/02)

### KRUA WILAI

9940-106 Street • 424-8308

In the downtown eatery Krua Wilai, I got to sample some of the better Thai food in icy Alberta. It was authentic indeed, though somewhat toned down in the spice department. Unlike we North Americans, Thais consider eating a group activity. No à la carte ordering or spacing out of courses here—in Thailand, you put all the dishes on the table at once and everyone enjoys. Krua Wilai offered me a true taste of Thailand. Sweet, sour, hot; it was wild. **Average Price:** \$ (Reviewed 01/23/03)

### THE MONGOLIE GRILL

10104-109 Street • 429-0037

The Mongolie Grill off Jasper Avenue will more than suffice when the barbarian in you requires sustenance. Head up to the raw buffet, take a bowl and load it up with whatever you fancy from a large variety of meats, seafood, veggies and sauces. A cook then takes it off your hands, weighs it and proceeds to prepare it for you before delivering it to your table a few minutes later. In terms of dollars and cents, you pay \$2.39 per 100 grams of raw ingredients, so each of our plates came to about \$12 and change. But beware: you're essentially choosing everything that will go into your own dish—so if it sucks, you can only blame yourself. **Average Price:** \$ (Reviewed 06/27/02)

### MOTORAUNT

12406-66 Street • 477-8797

It took mere moments for my buddy and I to decide what we would select from Motorauant's tiny menu—the Monster Burger, two whole friggin' pounds of beef at a steep but seemingly reasonable price of \$13.95. Ever get one of those round loaves of bread that are about a foot in diameter? Well, that was the bun. As far as burgers go, the Monster is pretty standard: a charbroiled patty and ultra-fresh toppings. The Motorauant is a massive double-decker motor home complete with velvety red accents. It's truly a fun experience—one that people have apparently been enjoying for almost two full decades. **Average Price:** \$-\$ (Reviewed 08/01/02)

### PADMANADI

10626-97 Street • 428-8899

What's a hungry vegetarian to do? We drove into the belly of the beast—97 Street—and sauntered into the couple-month-old Padmanadi Vegetarian Restaurant ready for a surprise. Ordering was easy: we picked the dinner for four, an incredible deal at \$48. And that wee price tag hardly prepared us for the bounty of food that came our way. Everything was perfect. Padmanadi serves a wide range of Asian styles, concentrating on Indonesian and Taiwanese-accented dishes. It's completely vegan and moreover follows the Buddhist belief of eschewing all garlic and onion. Even without these so-called

culinary essentials, the flavours were alive. **Average Price:** \$\$ (Reviewed 01/16/03)

### LA PIAZZA

10458B Whyte Avenue • 433-3512

I tend to make bad decisions. But I did make one good decision: I went to La Piazza on Whyte Ave to grab a quick bite. This clean, quaint café has been kickin' around for a couple of years now but it seems like they are moving from a casual counter service to a more common sit-down service style. You'll find a full menu containing a list of your usual Italian goodies like bruschetta, focaccia sandwiches, pastas and thin-crust pizzas. But be forewarned: the café doesn't serve gelato in the winter. **Average Price:** \$ (Reviewed 02/13/03)

### PUB 1905

10171 Saskatchewan Drive • 431-1717

There's definitely a sporting flavour in Pub 1905 (the old Ritchie Mill restaurant). Yeah, they still have the old stone walls, but it's amazing how a few strategically placed hockey jerseys can change a restaurant's theme. And the mood is further lightened by pictures of Canadian celebrities (Michael J. Fox, Leslie Nielsen, John Candy and even a print of Rush's *Moving Pictures*) strewn across the walls. They may have changed over to a pub theme, but the food has flair. Despite the changeover, there's still a special on mussels. Our big bowl, done in a tasty coconut curry cream sauce, was delicious. They were large, plump suckers and the half-price deal of just \$5 was certainly okay with the woman and me. We also tried the black tiger prawns in Cajun butter, an appetizer-sized spinach salad and something called a gourmet stuffer, a huge baked potato topped with your choice of special sauce. **Average Price:** \$ (Reviewed 04/10/03)

### RATT (ROOM AT THE TOP)

7th Floor, SUB (U of A) • 492-2153

Beautifully located on the top floor of the Students' Union Building, RATT offers a spectacular 270-degree view of the city. The menu offers the usual bar-friendly but student-priced choices, each under five bucks—chicken club sandwiches, veggie wraps and BLTs. With such friendly service and an affordably diverse menu, it's small wonder that RATT is a favourite not only with students but with professors seeking an up-close dose of true campus spirit as well. There are few better places to rekindle those old-time school stories or simply hang with your buddies as you munch on nachos, down a beer and enjoy a lordly view of the city below you. **Average Price:** \$ (Reviewed 09/05/02)

### RED OX INN

9420-91 St • 465-5727

You either know the Red Ox or you don't—and from my understanding, if you're an Edmontonian with any genuine love for food, you're fully aware of this gem tucked away in the residential south side neighbourhood near Gallagher Park. A superior food experience is sensual by its very nature and not only was my nose happy, but my eyes were likewise when my basil crusted lamb chops were delivered. After a good while, my plate was completely void of any food. (Had I been home, I would've licked it for sure.) We sipped some more of the luxurious wine and eventually ordered something sweet—

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Blueberry and white chocolate bread pudding with a warm crème anglaise. The food, the atmosphere, the well-timed service... all of it inspires awe in me, but what I think best sums up a place like the Red Ox Inn is the incredible attention to detail, from the finely-crafted side dishes to the lovely prints on the orange-shaded walls. **Average Price:** \$\$\$\$ (Reviewed 03/27/03)

**REMEDY**

**8631-109 Street • 433-3096**

Remedy is relaxed, authentic and off the beaten path of Whyte Ave both in geography and style. You could booze it up if you like or get a coffee if you're content to keep it civil. A couple of pool tables upstairs offer some entertainment. And of course, they always have a bunch of tasty things to snack on. The menu board has just a handful of items, like chili (vegetarian, too), sandwiches, salads and small dishes like hummus. To have a versatile little haunt like Remedy in my neighbourhood—again, away from Whyte—is a large comfort. **Average Price:** \$ (Reviewed 11/14/02)

**SAVOY LOUNGE**

**10401-82 Avenue • 438-0373**

The owners of Savoy Lounge make no apologies for going upscale on a street where phrases like "\$2 hi-balls" and "happy hour" are part of the vernacular (slurred, of course). I've always been a proponent of good, affordable fare; therefore, I'm all the more impressed to find that Savoy's dinner plates run around \$12 and the tapas menu ranges from \$3 to \$9. Not everyone goes for this kind of intricate cuisine, but it's a rare thing to see such a selection in a lounge, let alone at prices you can stomach. **Average Price:** \$-\$ (Reviewed 10/17/02)

**YOUR APARTMENT**

**8120-101 Street • 433-3337**

Middle Eastern/Lebanese cuisine is one of my favorite culinary styles. Your Apartment used to be known as Sahara Sands just off Whyte, but the interior shows no visual traces of the old regime—Your Apartment now has more of a neighbourhood lounge feel. The room has high-backed chairs (a few with cool snakeskin print on the cushions), paintings for sale, a long bar and old pop music blaring. But the food is similar, which is awesome as far as I'm concerned. Great value across the board. Sahara Sands was a good place. So is Your Apartment. **Average Price:** \$\$ (Reviewed 01/30/03)

**ZIVELI RESTAURANT**

**12202 Jasper Avenue • 454-3912**

Everybody was eager to partake in a serious night of indulgence and the traditional taverna surroundings in Ziveli Restaurant—grapevines, stone walls, colourful tablecloths and a refreshingly exotic waitstaff—only added to our fervour. We concluded that the mezé option—a sampling of numerous dishes for \$22.95 per person—is the way to go. Dips, pita and Greek salad make up the initial course. Then the lamb comes and all's right with the world. A Greek coffee and shot of ouzo provide a lovely finish to a damn big feast. It's amazing. **Average Price:** \$\$-\$ (Reviewed 10/03/02)

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## MUSIC

# The fiddler's not aloof



Ashley MacIsaac rebounds from professional and personal disaster with new album

BY LISA GREGOIRE

**W**hen you're really good at something, people tell you so. If you're a young, naive musician barreling toward the kind of fame and fortune you've always dreamed about from your bedroom in Creignish, Cape Breton Island, they'll tell you often. If, while consuming the spoils of fame in L.A. hotel rooms, along Amsterdam canals and in the booths of New York clubs, you start believing the \$20,000 you're earning every day makes you untouchable, the sycophants will multiply. But if, at 26, you find your appetite has outgrown your bank account and both the media and the record industry have tired of your self-indulgent ways and you're forced to declare bankruptcy, people suddenly get a lot less interested in your talent. And less interested in you.

Ashley MacIsaac is a little bitter and perhaps he has reason to be. He's played thousands of shows around the world, from the Smithsonian Institute to Carnegie Hall, and sold more than a half million albums. He has played for the Pope, the Queen of England and alongside Paul Simon and the Chieftains. His website includes quotes from some influential music writers, including Larry LeBlanc of *Billboard*, who called MacIsaac "the most talented fiddler I've ever seen. Absolutely amazing."

But MacIsaac didn't play nice. He was fond of lifting his kilt and giving the world a peek at his naughty bits—both literally and figuratively.

Outrageous antics and crude remarks onstage, on TV and in interviews earned him a salty reputation. Openly gay and privately addicted to crack cocaine, MacIsaac defied the mainstream media and the moral majority by indulging his wild card image, which isn't necessarily a liability in rock 'n' roll so long as you have someone steering you through the choppy waters. MacIsaac, instead, went under. The opportunities started drying up, cold shoulders turned and the young prodigy, who had stomped his way into Canadian music history with ferocious fiddle virtuosity, found himself not only penniless but more than a million dollars in debt.

**SPEAKING ON A STATIC-LACED** cell phone from Dartmouth recently, in between shows in Moncton, New Brunswick and Mabou, Nova Scotia, MacIsaac has come up for air, kicking and scratching. He's spent the last two years playing clubs, earning a living, untangling himself from one Universal Music-affiliated label (*Loggerhead*) and getting cozy with another (*Decca*). His just-released,

### PREVIEW FOLK

self-titled pop album on Decca, which features MacIsaac's rich vocals on an unprecedented six songs, is destined for American radio if Decca's star machine goes full swing. The CD's credits burst with name producers like Roger Greenawalt (No Doubt, Nils Lofgren) and Kevin Killen (U2, Peter Gabriel, Elvis Costello). Default's lead singer Dallas Smith lends his voice to a stirring version of the 1977 Wings classic "Mull of Kintyre," and numerous other singers and musicians complement MacIsaac's formidable playing.

"I don't think it's my best

record," MacIsaac says. "It's the next record. It's all about the music but it ain't all about the music in another way. I like to let the fans decide. That's why you make music—because you hope the fans like it and hope they buy it." MacIsaac has learned much about the music industry's sausage factory and seems to have embraced its business ethic. "Selling fiddle music is like selling used cars," he says. "I've been lucky. I went bankrupt but before that I had a good life. I had hotels and drugs and vacations. But you can do that in any business."

**DISMISSIVE OF THE CANADIAN** music industry, which he says scours the country for parochial Canadians or "the next big thing" while ignoring the bulk of hard-working, home-grown talent, MacIsaac was more than happy to hook up with a U.S. label. He'll tour Canada this month and then swing down for a string of American dates in May before coming back to Canada this summer. And he claims to have set his retirement date—February 24, 2005, the day he turns 30.

A few things remain clear. MacIsaac is a rare and undisputed talent. He is determined to make a living from that talent. And he likes to talk. In the middle of our conversation, he launches into a sarcastic, impromptu and sometimes disjointed rant about how reporters prefer to focus on "how he likes to suck cock" rather than how he plays fiddle. But then he describes a salacious new tell-all book he and a ghost writer just finished called *Fiddling With Disaster*. It has no release date yet, but with chapter titles like "Sex" and "Drugs," it appears MacIsaac is in no hurry to quell the gossip. ☀

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# 3 the hard way

Soulfly's latest disc finds beauty amidst brutality

BY DAVE JOHNSTON

In life, there is joy and there is loss. And that's the cycle that Soulfly likes to reflect.

The band is only too familiar with loss. Singer and band founder Max Cavalera left Sepultura in 1996 after the death of his stepson Dana and the firing of the band's manager, Cavalera's wife Gloria. Original guitarist Jackson Bandeira joined Soulfly after his former group's namesake, Chico Science, passed away. His replacement, Mike Dolling, came into the fold after his former band Snot lost its lead singer Lynn Strait. And after the recording of Soulfly's debut record, drummer Roy Mayorga departed.

Somehow the band has found a lot of happiness and redemption with its brand of raging metal. With the release last year of *3*, the band has seen the return of Mayorga and continued global success. And Cavalera has reinterpreted classic songs from his days with Sepultura to perform live with Soulfly's current lineup, which also includes bassist Marcello D. Rapp—himself a former roadie for Sepultura.

"The fans like the new stuff, but they also appreciate hearing the older [Soulfly] songs like 'Eye for an Eye' and 'Tribe' and the classic Sepultura stuff," Cavalera laughs. "It's a cool setlist—everything for everybody in that mix."

With three albums under his belt, the legacy of Sepultura—which continued with a new singer and Cavalera's brother Igor behind the drum kit—is now something the Soulfly main man can afford to enjoy. "Soulfly fans come to see Soulfly," he begins. "But there's a legacy with Sepultura that I am a big part of. It's like Ozzy [Osbourne] still playing Black Sabbath stuff, because there's something classic about those songs. I don't deny [the songs], and there's something cool about playing them,

because they've helped shape some of the metal we are hearing today. I feel that I should play them, and it's cool to mix the old and the new."

**BUT DEALING WITH LOSS** still colours Cavalera's work. Halfway through *3*, there's even a moment of silence—one minute and one second, to be exact—in tribute to the souls taken in the terrorist attacks on September 11, 2001. Titled simply "9-11-01," it's a jarring pause in the midst of a pounding musical assault.

As Cavalera explains over the phone during a tour stop in Nevada, jarring the listener with silence was precisely the band's intent. "It wasn't the only way [to express myself], but I felt it was the best way," he says. "I could have written a song and it might not have been that bad, but for a band like Soulfly, being so loud, the silence hits you harder

## PREVIEW METAL

than anything else. It lets you take that one minute to think about what happened, and pray that [after] what happened, we will never have to see that kind of stuff again."

It isn't business as usual for the rest of the album, either. Although they continue to rock hard and fast,

Soulfly has turned a corner on its creative journey. On songs like "Tree of Pain" and "Seek 'n' Strike," the band strikes a balance between the aggressive and the melodic, dropping exotic percussion and varying time signatures into the compositions. "The album is an X-ray of where the band is going now," Cavalera explains. "It's

brutality going alongside melody, the spiritual and the aggressive. These are elements of Soulfly that are really visible now. It wasn't that apparent in the beginning, but we've found that mix and we're going to continue exploring that. It's cool to mix the brutal and the melodic because they seem to be in such opposition, but when you throw them together, the music becomes a whole lot more interesting."

**CAVALERA IS PLEASED** to see fans responding strongly to the new material, which the group recently took on an extensive European tour, which included stops in several former Eastern Bloc countries like Russia and Serbia, where Western bands rarely tread. As Cavalera says, when the band tours the world, they really mean it.

"When I was growing up in Brazil," he says, "I was so happy to see a band who had the guts to come down there, because a lot of people didn't. I feel like it's a duty to go to these places, because I know these people don't get to see things like this all the time. It's overwhelming to feel that kind of happiness. It's more than we can ever expect."

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## MUSIC

### music notes

BY PHIL DUPERRON

#### Let's get Lost

Lost Action Heroes CD release party • Urban Lounge • Thu, Apr 17 When the guys from St. Albert's Lost Action Heroes started out a few years ago, they figured any band with a full horn section had to play ska. But now they've had time to find their own way in the world. "When we kind of got into it, we didn't really know what we were getting into," says trombonist Gord King. "We'd heard

the Mighty Mighty Bosstones and Less Than Jake and that kind of stuff, and that's what we were told ska was. So we were like, 'Okay, let's get into this and let's start playing.' And then, when we learned about it we figured what we're doing isn't really ska. As our sound evolved and we found what we liked to play, we just called it rock with horns."

The seven-piece band—which includes singer/guitarists Jon Lovell and Ryan Drury, percussionist Owen Hutchinson, Ryan Jacobson on bass, trumpeter Greg Hutchinson and saxophonist Bryce Babey—had some early breaks winning a few competitions and high profile gigs with their upbeat sound. But it took a while for *Watch It Go*, their first release, to see the light of day, due to the mixed blessing of a recording studio losing all the files from an earlier demo. "The hard drive it was all stored on actually fried itself," says King. "It was gone forever." After the studio let them re-record every-

thing, the band had already saved up enough dough to move on to Sound Extractor Studios to finish it off as a full-length with engineers Jason Cairns and Stew Kirkwood.

Going through three full recording sessions not only taught the band many ins and outs of the industry, but it also helped them produce a strong, well-polished product. "The amount that we learned in just the last four months has just been amazing," says King. "We're already talking about heading back into the studio in six more months to work with the knowledge we've learned."

#### Give them a Cinch, they'll take a mile

The Cinch • With Nasty On, Video Tokyo and the Notes From Under-ground • New City • Fri, Apr 18 After nearly three years of rockin' out with their hometown crowd in Vancouver, the Cinch are eager to take their

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act out on the road for the first time. "It's time—I think we've played here enough," says guitarist Kathy Dube. "We've made an impression, I think. Time to extend what we have. Branch out and show people what we have."

And they won't be coming alone. Billed as "The Rolling Stutter Revue," the Cinch will be joined by the rest of the bands in the Stutter Records stable—Nasty On, Video Tokyo and the Notes From Underground—playing screaming underground rock that's ready to invade our fine city and shake it to the foundations. Stutter itself was started by Nasty On's Jason Grimmer and Allan Forristar and it's expanded to a handful of like-minded bands.

The Cinch (Dube, drummer C.C. Rose, singer Jennifer Smyth, guitarist Mark Epp and bassist Geoff Thompson) won a recording session for their self-titled debut EP at Mushroom Studios in Vancouver in a 2001 radio contest. "It was a great experience," says Dube, "but we didn't really have the time to sit down and get the sound we were looking for." She doesn't think the band's pop sound on record lives up to their live show, but they must have been doing something right because the disc was also released by Seattle's Dirtnap Records. They're halfway through a full-length followup disc, recorded by the Spitfire's Jason Solyom.

"We're trying to capture the live sound with this album," says Dube. "It's gonna be really rock-sounding. We're just trying to get a groove going. I think with our music, we're really trying to put the dance back into rock too. Get people going. Get them excited and bobbing their heads or whatever. Get it moving out there." Although there's a plethora of good bands and venues in Vancouver these days, the crowds are still hard to get a rise out of. "They observe," says Dube. "It might be all the pot. I don't know."

#### Come on, Raylene

**Raylene Campbell • Latitude 53 • Fri, Apr 18** Technology—and the Internet in particular—has proven to be a setback for most artists trying to make a living off their work thanks to the proliferation of MP3 downloading. Not only has Raylene Campbell found a way to work around the problem of artistic ownership by burning all her own CDs, but she's also embraced technology and made it an integral part of her music. At this point, what she does falls far beyond commonplace notions of music, instead reaching outside the box to deliver a multi-sensory performance.

Think of it as on-the-spot sound sculpture that combines audio and visual elements with the aid of a computer. "I've created a computer interactive performance interface," Campbell says. "I improvise on vocals and the accordion and I process everything in real time using a system of sensors and triggers and foot pedals I've created myself."

After studying everything from religion to literature to science, Campbell joined Baffin Island Party, the notorious local nine-piece punk rock band that attained a certain level of notoriety back in the early '90s. "It sort of reminded me how much of a passion I



have for music," Campbell says. "I went to Grant MacEwan and I studied jazz trumpet there and specialized in the recording arts and that's where I got interested in music technology." Campbell hired a programmer in New York and together they developed "the patch," her nickname for her unique piece of performing technology.

Campbell soon took her passion for music one step further and began studying yet another abstract concept she calls "deep listening," a lifestyle practice "expanding one's awareness through attention of the sound environment." She's also been conducting sonic mediation sessions for the last couple of years. Unfortunately, Edmonton cannot encompass such unusual practices on a large scale, so Campbell is moving onto the big cities, splitting her time between New York and Montreal while doing a master's degree in fine arts.

This weekend, the Boreal Electroacoustic Music Society (BEAMS) is hosting her farewell show, where she will be performing with John Armstrong and the Ancestors. Campbell will perform one piece on her own before devoting the rest of the night to a collaboration between her work with the patch and the Ancestors' "tribal space jam fusion," which will incorporate video and slides of various world cultures to complement the wide range of ethnic instruments used by the band.

"Most people are so programmed to go to a concert and just sit and watch," Campbell says, "but we're setting up the room so it's a little bit different. We're going to try and set up right in the middle of the room and project the sound outwards and project the video outwards so that people can walk around and do whatever it is they want to do." —JENNY FENIAK

#### Tardy slip

**Ten Days Late • With Change Methodical • Seedy's • Sat, Apr 19** Several years ago Ten Days Late—a five-piece all-girl band from Vancouver—were making waves in Canada's punk scene. They toured quite a bit, playing hall shows and bigger events like the Warped Tour, released the album *Sticky Flytrap* in 1997... and then promptly disappeared.

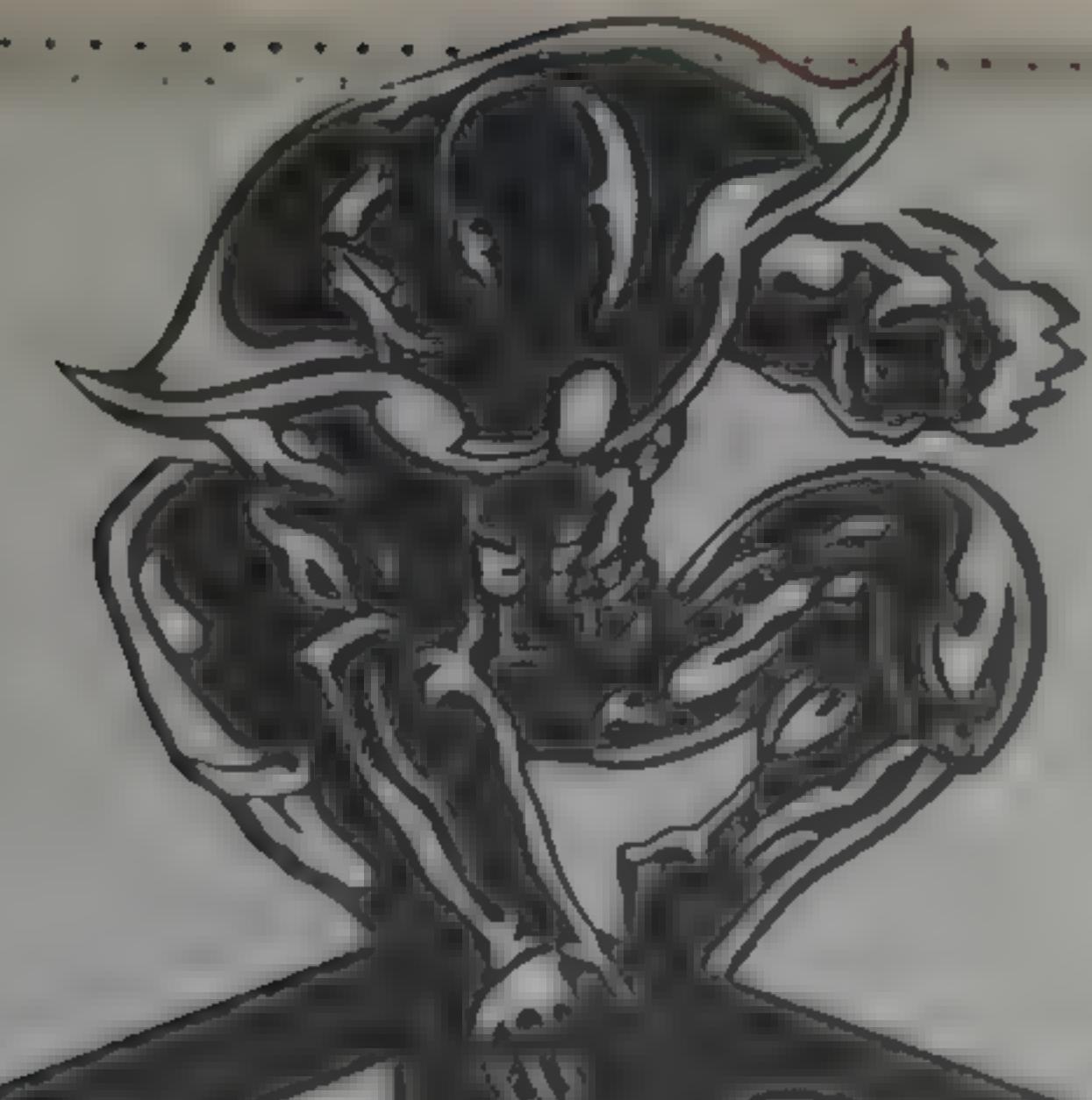
**Rocket From the Crypt • With the Spits and the Bronx • New City • April 15 • revue** Not since New City brought in the Supersuckers for the first time has there been such a buzz of people eager to check out a rock band. They weren't disappointed—Rocket From the Crypt came out swinging with a big, beefy set complemented by their horn section. Even though it was a Tuesday night the joint was packed with a mixture of young bucks and veteran sceneresters. Frontman Speedo started the night by getting everyone in the crowd to give a little backrub to the person in front of them just to loosen things up. (After all, it was a work night.) But that was all soon forgotten in the haze and blaze of a true underground rock explosion. —PAUL DUERREAU

Or so it seemed. In fact, guitarist Kara (Ten Days Late only uses their first names to protect the innocent) admits there's been some downtime, but the band is still very much an entity. They just haven't toured recently. "It's been a while, a really long while," Kara says. "We lost our singer a while ago and that sort of put us out of commission for a bit. Then we found another one and that didn't work out either. And then [bassist] Ang said, 'Fuck it. I'll sing.'"

Now a happy foursome—with Lana on drums and Kim on guitar—Ten Days Late are back in the saddle again. They just finished recording their second release, *Go With the Flow*, with engineer Jesse Gander of Operation Makeout. "It's just getting pressed now and we're gonna take it across Canada," Kara says. "We're pretty excited actually to get back in the van. It's an old clunker we've had forever but it runs super." And what does the disc sound like? "What I've heard people saying," she replies, "is it sounds like a mix of early Go-Go's and the Damned."

Despite the setbacks and lineup problems, Kara says quitting was never an option. As she explains, playing gets into your blood and takes hold of you. "It becomes kind of a part of what you do," she quips. "We took quite a few breaks for periods of time but we'd always find ourselves wandering back into the jam space just to play. For 10 years it's been three days a week. That's what we do. To not do that anymore—it just didn't work."

After a decade of slugging it out in the scene, the girls are once again taking matters into their own hands. They book their own shows, for instance, partly to uphold the DIY code but also to avoid unpleasant experiences like the ones they've had in the past. "Our forays into having other people take over have just not been super-successful," Kara laughs. A couple of years ago, for instance, Thor (the metal-head, not the god of thunder) tried his hand at managing the band. He got them a great show in New York playing CBGB's for *Punk* magazine's 25th anniversary—but his comic book visions of the future just didn't fly with the girls. "We told him, 'No thanks. I think your vision is a little different than our vision,'" says Kara. ♦



# NEW CITY

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w/Wolfnote  
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Apr. 22nd  
Buck 65  
w/shortround & echo

Apr. 24th  
10 Second Epic  
Sylvie  
w/Junior Pantherz

Apr. 25  
One Night Stand

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Happy Easter  
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Sat, April 12  
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3pm

**THU**  
LIVE MUSIC

**ATLANTIC TRAP AND GILL** Northwest Passage

**BLUES ON WHYTE** The Twisters; no cover

**FOUR ROOMS (DOWNTOWN)** Blake Kinley Trio

**KINGSLNIGHT PUB** King Ring Nancy, Chunk; 7pm door, 10pm show; \$6

**NEW CITY LIKWID LOUNGE** Freaky Flow, MC Flipside

**RED'S** Treble Charger, Not By Choice, Kazzer; all ages, licensed event; \$17.50; tickets available at Red's, TicketMaster

**SHERLOCK HOLMES (CAPILANO)** Daryl Kitlitz

**SHERLOCK HOLMES (DOWNTOWN)** Tim Becker

**SHERLOCK HOLMES (WEM)** Sam August

**SIDETRACK CAFÉ** Gaye Delorme; \$12 (adv) \$15 (day of)

**URBAN LOUNGE** Action Heroes (CD release party), Drive by Punch; \$5

**WINSPEAR CENTRE** Tom Cochrane and Red Rider, Damhnait Doyle; 10pm door, 10:15pm show; \$32.50, \$37.50; tickets available at the Winspear box office

## CLASSICAL

**CONVOCATION HALL** New Edmonton Wind Sinfonia with Robert Cockell (oboe); 7:30pm; \$5

## DJS

**4-PLAY NIGHTCLUB** Urban Substance Thursdays: hip hop, R&B with Spincycle, Invincible, J-Money and Sean B

**THE ARMOURY** Lo Ball Night: top 40

**BILLY BOB'S LOUNGE** Big Mouth Entertainment

**BLACK DOG FREE HOUSE** Thump: intronica with the DDK Soundsystem

**ELEPHANT AND CASTLE ON WHYTE** Sleeman Method Thursdays: hip hop, downtempo with DJ Headspin

**HALO FASHION SERIES**

SS03 Gravity Pope: house with Ariel and Roel, Nestor Delano

**THE JOINT NIGHTLIFE**

Urban Metropolis Soundcrew featuring Harman B. and DJ Dwake; all ages show; 8pm; \$10; tickets available at Underground

**MAJESTIK**

House/breaks with Paranoid Jack (Toronto), Tripswitch, Sweetz

**NASHVILLE'S ELECTRIC ROADHOUSE** The Boyscouts, Urban Metropolis Soundcrew; no minors; \$8; tickets available at Underground

**NEW CITY LIKWID LOUNGE** D'n'b with Freaky Flow and MC Flipside (Toronto), Sureshock, MC Degree

**RUM JUNGLE** Ladies Night: top 40

**THE STANDARD** Spin Thursdays: House with Winston Roberts and guests

**STARS NIGHTCLUB**

Retro Thursdays: hip hop/R&B/reggae with Rage vs. Weeze

**Y AFTERHOURS** Shake Thursdays: house/trance d'n'b with Flipside (Toronto), Anthony Donohue, Thunder Dave, John Rolodex, DJ Akuma

**YOUR APARTMENT**

Brit Pop

**FRI**  
LIVE MUSIC

**A STARS** Joey and the Instapunks, Cassidy, Road Less Travelled, The Blame Its

**ATLANTIC TRAP AND GILL** Chuck Rose

**BLUES ON WHYTE**

Mocking Shadows; \$3

**CAPITOL HILL PUB**

The Twisters

**FOUR ROOMS (DOWNTOWN)**

Blake Kinley Trio

**FOUR ROOMS (ST. ALBERT)**

Jeff Hendrick

**INDIUM CLUB**

Mustard Smile

**SHERLOCK HOLMES**

Side Show Bob

**LATITUDE 53 GALLERY**

Boreal Electroacoustic Music Society (BEAMS) presents Global Media Jam Raylene Campbell, John Armstrong and the Ancestors; Fri, Apr. 18, 8pm; \$5 (members)/\$7 (non-members)

**L.B.'S PUB**

Watkins Glen

**LONGRIDER'S MILLIONS**

New City Likwid Lounge Nasty One, The Cinch, Notes From

the Underground, Video Tokyo

**OSCAR'S PUB** Yves Lacroix

**RED'S** Alex Murdoch, Michael Edwards; \$4 (free before 9pm)

**SHERLOCK HOLMES (CAPILANO)** Daryl Kitlitz

**SHERLOCK HOLMES (DOWNTOWN)** Tim Becker

**SHERLOCK HOLMES (WEM)** Sam August

**SHERLOCK HOLMES (WHYTE)** Jimmy Whiffen

**SEEDY'S** The Swampflowers, Everett Laro

**SIDETRACK CAFÉ** Billy Cowsill and the Co-Dependants; \$12 (adv), \$15 (day of)

**SUGAR BOWL** Rodney Brown; \$5

**URBAN LOUNGE**

Granny Dynamite; \$5

**WORLD CRAFT.COM MUNITY HALL**

The Uptown Folk Club's open stage; 7:30pm; 7pm (sign-up); free for members, \$3 non-members

**ZENARI'S ON 1ST**

iBomba! 8pm

## CLASSICAL

**WINSPEAR CENTRE**

Good Friday at the Winspear: Pro Coro Canada featuring Jeremy Spurgeon (on the Davis Concert Organ), Colin Ryan (cello); Nora Bumanis (harp); \$23.50-\$33.50; tickets available at the Winspear box office (428-1414); a limited number of student rush tickets (\$13.25) available on day of concert

## DJS

**ATLANTIC TRAP AND GILL** Chuck Rose

**THE ARMOURY**

Heaven and Hell: top 40 dance, retro

**BACKROOM VODKA BAR**

Top 40 with DJ Sunni Sidhu

**BILLY BOB'S LOUNGE**

Big Mouth Entertainment

**BOOTS**

Retro Disco: retro dance

**BUDGY'S NIGHT CLUB**

Top 40 with DJ Arrowchaser

**CALIENTE NIGHTCLUB**

Funktion Friday: hip hop/R&B/reggae with Q. B. Dj Invincible

**CLIMAXX AFTER HOURS**

House, trance with Mr. Anderson, Shortee

**COWBOYS**

Ladies Night: top 40

**HALO RIDDIM CONTROL**

Techno house with Ariel and Roel, Chris Goza

**JOINT NIGHTLIFE**

Fresh Fridays: R&B, hip hop

**STARS NIGHTCLUB**

House with DJ Tomek

with Urban Metropolis

**MAJESTIK SOCIETY**: d'n'b/breaks with Celcius, Degree, Optimus Prime, LP, guests

**NEW CITY LIKWID LOUNGE**

Upstairs: Breakbeat/house/rock 'n' roll with David Stone Lounge-Indie rock and hip hop with DJ Aaron

**THE ROOST**

House with Alvaro, Headspin, Diabolik, Topaz, Yvo

**ROXY ON WHYTE**

Babylon Fridays: retro/R&B/dance with DJ Extreme

**SAVOY**

Electronica with DJs Bryana, Chris

**THE STANDARD**

Top 40/dance with Standard Issue

**STARZ NIGHTCLUB**

Freedom Fridays: alternative/house/hip hop, top 40 with DJ

Rage, DJ Weeze; 9pm

**STONERHOUSE PUB**

Alternative, house, hip

hop, top 40 with DJ

Rage and DJ Weeze; 9pm

**TONIC AFTER DARK**

Fluid Fridays: Top 40 dance with DJ Philler

**Y AFTERHOURS F #SK**

Fridays: house/breaks/d'n'b with Tripswitch, Sweetz, Remo, Juicy, Jameel, LP, Degree, Sureshock, Old Bitch

**YOUR APARTMENT**

House with DJ Tomek

**SAT**  
LIVE MUSIC

**WINSPEAR CENTRE**

André-Philippe Gagnon, Wesley Chu; 8pm and 2pm; \$49.50; tickets available at the Winspear Centre box office (428-1414)

## DJS

**THE ARMOURY**

Top 40 dance

**BACKROOM VODKA BAR**

Hip hop with Shortround

**BILLY BOB'S**

Top 40, country with DJ

**BILLY BOB'S LOUNGE**

Big Mouth Entertainment

**BLACK DOG FREEHOUSE**

Brendan's Sausage Party: obscure indie rock with DJ Ballhog

**BOOTS**

Flashback Saturdays: retro dance, house with Derrick, Manny Mullatto

**BUDDY'S NIGHT CLUB**

Animal Night: top 40 with DJ Arrowchaser

**CRYSTAL LOUNGE**

**DONNA** Deep house with Winston Roberts  
**HALO** Halo 2nd Anniversary Party: deep house with Diz (Chicago) and Junior Brown

**MAJESTIK** House/trance with Anthony Donohue and guests

**ROXY ON WHYTE** Session Saturday: dance/R&B, hip hop with DJ Extreme

**RUBY SKYE BAR LOUNGE** Nite at the Skye: R&B/hip hop with People's DJ

**SAVOY** Deep house with Ariel and Roel

**STARS NIGHTCLUB** Fire and Ice Saturdays: R&B, hip hop, reggae with Dj Navin; 9pm

**STONEHOUSE PUB** Top 40 with Dj Clay

**TONIC AFTER DARK** Surreal Saturdays: top 40 dance with Dj Philler

**WINDSOR BAR AND GRILL** Sonic Assimilation: electronica with Lowtek, Waterboy, Mmm, 68k, Galatea

**Y AFTERHOURS** Hawaii Five-O: house/trance/breaks with Domenic G (Calgary), Anthony Donohue, Charlie Mayhem, Derkin, Juicy, Jameel, Donovan, Greg Wynn, Marco Polo.

**YOUR APARTMENT** Nordic Foundations: Dj Dennis Zaz and Rackman Powers

## SUN LIVE MUSIC

**BLUES ON WHITE** Mocking Shadows; no cover

**CAPITOL HILL PUB** Open stage hosted by

**Backstreet Rob & Co**  
**SIDETRACK CAFÉ** Punchline Scramble: Granny Dynamite (pop/rock), Dj Dudeman; \$6

## DJS

**BACKROOM VODKA BAR** Moonlight Cinema: chilled beats and movies

**BLACK DOG FREE-HOUSE** What the Hell: downtempo, funk with Trampoline

**CALIENTE NIGHTCLUB** Ladies Night: hip hop, R&B with Invincible, MC J-Money

**MAJESTIK** Breakfast at Tiffany's: hard dance, house with Tiff-Slip, Derkin, Anthony Donohue and guests

**NEW CITY LIKWID LOUNGE** Main-Sundays: down-tempo with Remo, Cool Hand Luke (house); Lounge-Atmosphere

**SAVOY** French Pop: mixed with Deja Dj

**RUM JUNGLE** Industry Sundays: top 40

**Y AFTERHOURS** Hard trance with Paladin (unknown), Crunchie, Kristoff, Derkin, Juicy, Anthony Donohue

## MON LIVE MUSIC

**BLUES ON WHITE** Mocking Shadows; \$3

**NEW CITY LIKWID LOUNGE** North of America, Wolfnote

**SHERLOCK HOLMES (WEM)** Tony Dizon

**SIDETRACK CAFÉ** Ground; no cover

**YARDBIRD SUITE** Tuesday Jam Session: Torben Holm-Pederson; 9pm show; \$3

## DJS

**BILLY BOB'S LOUNGE** Karaoke and Dj Tues with Run Riot

**PROFESSIONAL MUSIC PRODUCTIONS** Professional Music Productions

**BLACK DOG FREE-HOUSE** Viva Le Rock: indie rock

**BUDDY'S NIGHT CLUB** Top 40 with Dj Stephan

## TUE LIVE MUSIC

**BLUES ON WHITE** Mocking Shadows; no cover

**NEW CITY LIKWID LOUNGE** Buck 65, Shortround, Echo

**RED'S** Soulfly; all ages, licensed event; 7pm door, 8:30pm show; \$29.50; tickets available at TicketMaster (451-8000)

**SHERLOCK HOLMES (DOWNTOWN)** Derrick Sigurdson

**SHERLOCK HOLMES (WEM)** Tony Dizon

**SIDETRACK CAFÉ** Ground; no cover

**YARDBIRD SUITE** Tuesday Jam Session: Torben Holm-Pederson; 9pm show; \$3

## WED LIVE MUSIC

**MAJESTIK** Hip hop with Derkin

**NEW CITY LIKWID LOUNGE** Hip hop with Buck 65 (Toronto), Shortround, Echo

**ROXY ON WHYTE** Hip hop with Dj Vadim (UK), with the Russian Percussion, First Rate, Shortround and Echo

**STARS NIGHTCLUB** Tattoosdays: Alternative, metal and grooves with Timm and Dj Dr. Rockdablok

**WED** LIVE MUSIC

**ATLANTIC TRAP AND GILL** Open mic hosted by Kimberly MacGregor

**BLUES ON WHITE** Mocking Shadows; no cover

**PLEASANTVIEW HALL** Northern Bluegrass Circle Music Society bluegrass jam

**SEEDY'S** Doppler (d)effect

**SIDETRACK CAFÉ** Ground; no cover

**SHERLOCK HOLMES (DOWNTOWN)** Derrick Sigurdson

**SHERLOCK HOLMES (WEM)** Tony Dizon

**URBAN LOUNGE** The Drogues, Ascension; \$5

**WINSPEAR CENTRE** The World at Winspear: Chucho Valdés Quartet (jazz piano) with Mayra Caridad Valdés (vocals); 8pm; tickets available at the Winspear box office (428-1414)

## DJS

**BACKROOM VODKA BAR** Whyte House

Wednesdays, house with Ariel and Roel, Winston Roberts

**BLACK DOG FREE-HOUSE** Glitter Gulch: country, roots

**BUDDY'S NIGHT CLUB** Top 40 with Dj Stephan

**FILTHY McNASTY'S** Mix Tape Wednesdays: hip hop with Reece, C-Sekhon, Sonny Grimezz

**HALO** House with Dj Dirty Darren Pockett

**MAJESTIK** I Love Techno: techno, tech house with Neal K, guests

**NEW CITY LIKWID LOUNGE** Honey: with Junior Brown, Remo, Derelict and Alex Zwolf

**SEEDY'S** Waxx Wednesdays: hard house, trance with Dj Tall Guy

**STARS NIGHTCLUB** Wet Wednesdays: Hip hop, R&B, soul with Dj Who and the Sound Crew

**YOUR APARTMENT** Big Rock Indie Rock Night: indie rock with Dj Shouldbeinaband

**Y AFTERHOURS** Hard house with Dj Derkin, Remo, Derelict and Alex Zwolf

**YARDBIRD SUITE** Tuesday Jam Session: Torben Holm-Pederson; 9pm show; \$3

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# A mighty Wind Sinfonia

Director Raymond Baril shoots the breeze about ensemble's season-ender

BY ALLISON KYDD

**E**dmonton has heard plenty of brass lately. The Canadian Brass Quintet wowed audiences at the Winspear in March, trumpeter Jens Lindemann did the same two months earlier and the Mill Creek Colliery Band played back in December—with the Greenwood Singers and a whole lotta bells, no less. Not long ago, the Tommy Banks Orchestra sold out its farewell

concert. And just last weekend, the ESO's David Hoyt and his French horn introduced the folk tune underpinning the first movement of Tchaikovsky's Symphony No. 2 in C minor, best known as the "Ukrainian Symphony."

Nothing wrong with brass, but another thing we need—musicians or not, classical and otherwise—is wind. Formed in 1976, the New Edmonton Wind Sinfonia, puts wind (i.e., woodwinds) and brass together. The 39-member ensemble presents three major concerts a year, and tonight (Thursday) at Convocation Hall marks the end of its 2002-2003 season.

The group is not just about performing, says Raymond Baril, the group's director since 1999; it's committed to "the promotion of wind lit-

erature to audiences of all ages." The players are teachers, composers, students and ESO regulars, with a few lawyers and accountants thrown in. Baril himself teaches music at Ross Shepherd High School and recently took a group of high school band stu-

## REVUE CLASSICAL

dents on tour to Vancouver. "If you don't have good people in the schools teaching students to love music, you wouldn't have ensembles like the Wind Sinfonia," he says, adding that while not all students will pursue careers in music, "at the very least they can be good consumers."

The centrepiece of tonight's particular combination of "wind litera-

ture" is Australian Percy Grainger's *Lincolnshire Posy*, which includes the whimsical titles "Lisbon," "Horkstow Grange," "Rufford Park Poachers," "The Brisk Young Sailor," "Lord Melbourne" and "The Lost Lady Found." The work, says Baril, is "pre-eminent wind ensemble literature—the most significant work [for wind ensemble] of the last century."

**GRAINGER ALSO SET THE BAR** for the other selections, including Charles Ives's "Old Home Days" and Samuel Barber's "Canzonetta," featuring Wind Sinfonia founding member Robert Cockell on oboe. "Everybody comes into the Wind Sinfonia as a reasonably good player," says Baril, "but you have to be careful in choosing music. It must present a reasonable challenge

and show the strengths of the group." At the same time, the group must be able to meet the demands of the music on one rehearsal a week.

Baril also directs the University of Alberta/Grant MacEwan jazz ensemble, previously conducted the Cosmopolitan Music Society and has played with the ESO. From his position in the saxophone section of the Tommy Banks Orchestra, he called Banks's farewell concert a "bittersweet kind of thing." No doubt what he says of Banks could also apply to him: "He'll always be there—music is far too deep for him to ever give it up." □

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20¢ wings all day/night

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### THURSDAY

From 10pm till 11pm  
Ladies' night \$2.00 highballs and cocktails till 11

### FRIDAY/SATURDAY

From 10pm till 11pm  
Ladies' night \$2.00 highballs and cocktails till 11

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Center stage 3:00 pm / 4:00 corona and  
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# JOHNNY CASH • THE JAYHAWKS • LUCINDA WILLIAMS

# CASH

THE JAYHAWKS RAINY DAY MUSIC



## The Man Comes Around

The new album from Johnny Cash features new Cash compositions as well as a diverse array of cover songs including Nine Inch Nails' "Hurt", Hank Williams' "I'm So Lonesome I Could Cry", "Personal Jesus" from Depeche Mode and Simon & Garfunkel's "Bridge Over Troubled Water" featuring guest vocals by Fiona Apple.

## Rainy Day Music

begins the next chapter in the storied career of The Jayhawks. Their new album is a crisp, gorgeous collection of songs which includes the first single "Save It For A Rainy Day".

## World Without Tears

featuring the single "Righteously", is an eclectic, heartstring-pulling gem that commands attention. The album contains 13 new songs which are equal parts blues, folk, country and rock.

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# All systems are Flow

Freaky Flow and MC Flipside talk about eating meat, falling down in public and *Three Amigos*

BY DAVE JOHNSTON

If you've ever seen or heard the Toronto duo of Freaky Flow and MC Flipside, you know that they never put on a conventional DJ show. For years, they've won the love and respect of junglists from coast to coast not just for their skill with the broken beats but their refreshing approach as well. Whether it's Flow scratching and dropping an '80s hit like Prince's "Let's Go Crazy" in the midst of a bass-heavy selection, or Flipside's rolling lyrical freestyles that touch both the serious and the comic, you're guaranteed a good time whenever they roll into town.

Now the rest of the world has come to discover their gifts. Since the release of their last disc on Moonshine, 2002's *Keep It Live*, the pair has been travelling across the

globe and representing the Canadian jungle massive on the world stage. Despite all the success, however, they've kept it real—as you can tell from the following conversation.

**Vue Weekly:** So, what has been the most exciting thing to happen to you guys since the last time you were here last fall?

**Freaky Flow:** Hmm. The most exciting thing for me? Probably when I finally bought my DVD copy of *Three Amigos*. I was so excited!

**MC Flipside:** I would have to say the most exciting thing to happen to me since my last visit to E-town would be the realization of my childhood dream of putting together my own full-length album. I have always

kept that side of me to myself but I realized now's the time. There are

many things I want to say and I have been blessed with the fact that I have producers involved that are amazing musically and as individuals. I think about this project night and day! I've leaked a few samples and the response has been extremely positive. I'm sure people can relate with me with regards to feeling good about yourself when you know what you want and you set out to accomplish it.



**DRUM 'N' BASS**



**VW:** What's the most noteworthy place you've played lately?

**MCF:** I can't get enough of the U.K. Flow and I are re-inspired every time we touch down in the birthplace of drum 'n' bass! The Urban Takeover crew represent us [there] and they've been behind us 100 per cent. They love our sound, the beats, the rhymes, the stage show. I can't tell you how it feels to be on BBC Radio 1 and have so much love thrown your way. The heads in England are all about forward move-

ment and evolution with regards to jungle. Flow and I have that mentality—we want to push the envelope. Screw the box, we think outside of it and they're loving it! We're booked in the U.K. again—the tour will take place in late August.

**VW:** What sort of projects do you each have on the go right now, and when will people get to hear/see them?

**FF:** I'm currently compiling material for my next mix CD, which is scheduled for release on Topaz

Records sometime in July. I've also been completely redesigning my website [[www.djfreakyflow.com](http://www.djfreakyflow.com)], which should be up soon, and working on some tracks in the studio. No word yet as to when those tracks will be released, but I'll post updates on my website.

**MCF:** I've mentioned the hip hop album, I'm looking at having a sampler ready for July 3. [That] will focus on hip hop with that Flippy flavour!

SEE PAGE 34

AUTOGRAPH SIGNING - 4 P.M. • Thursday, April 24

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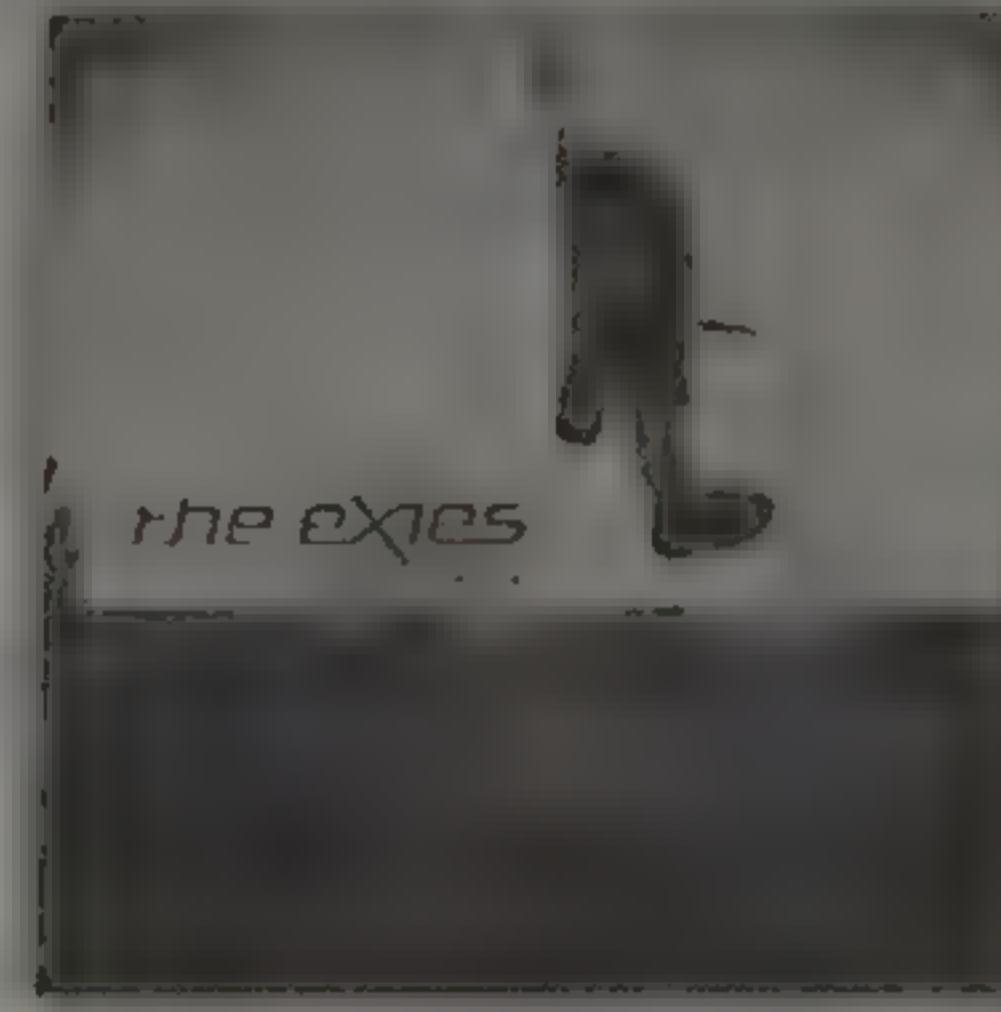
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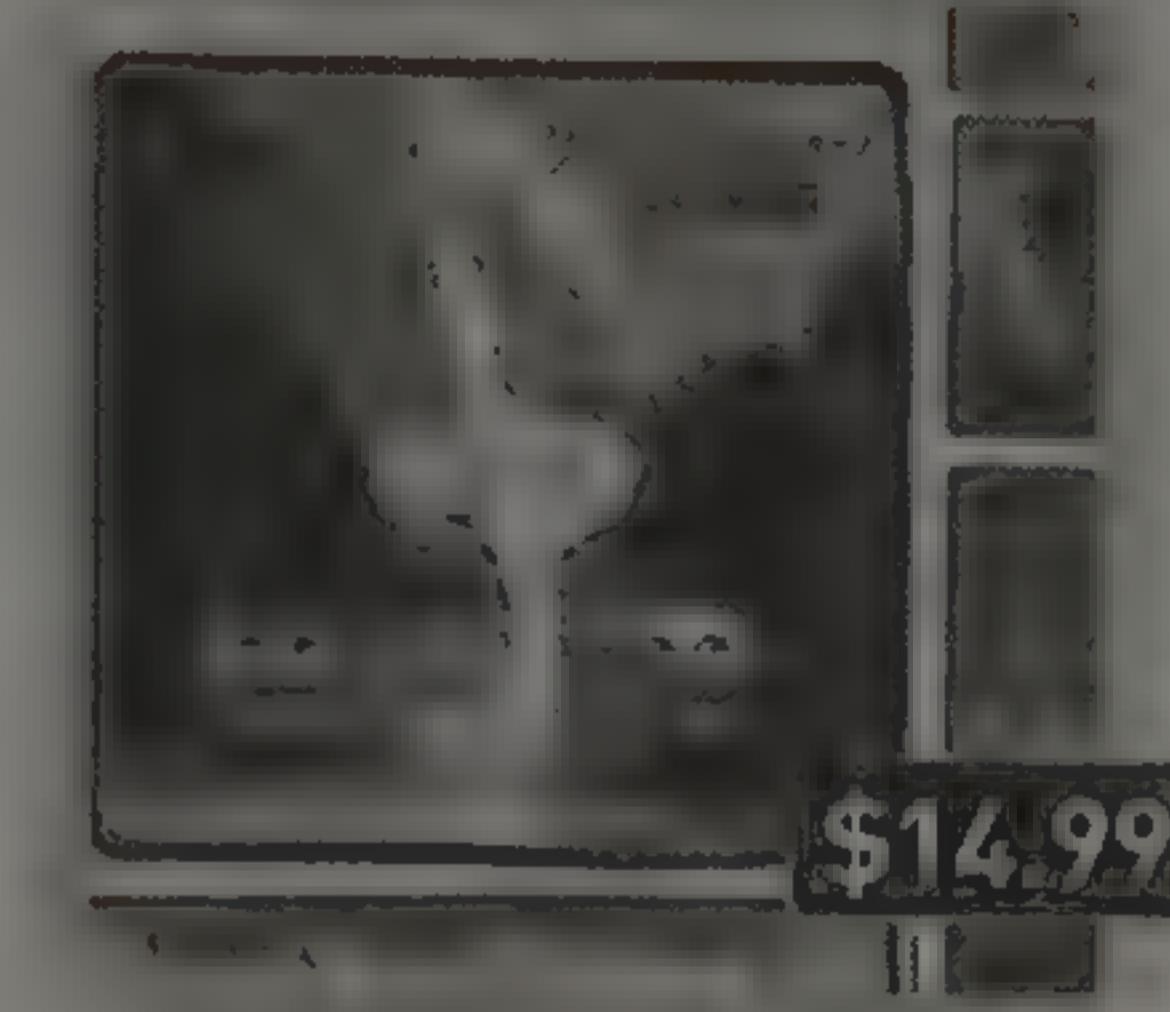
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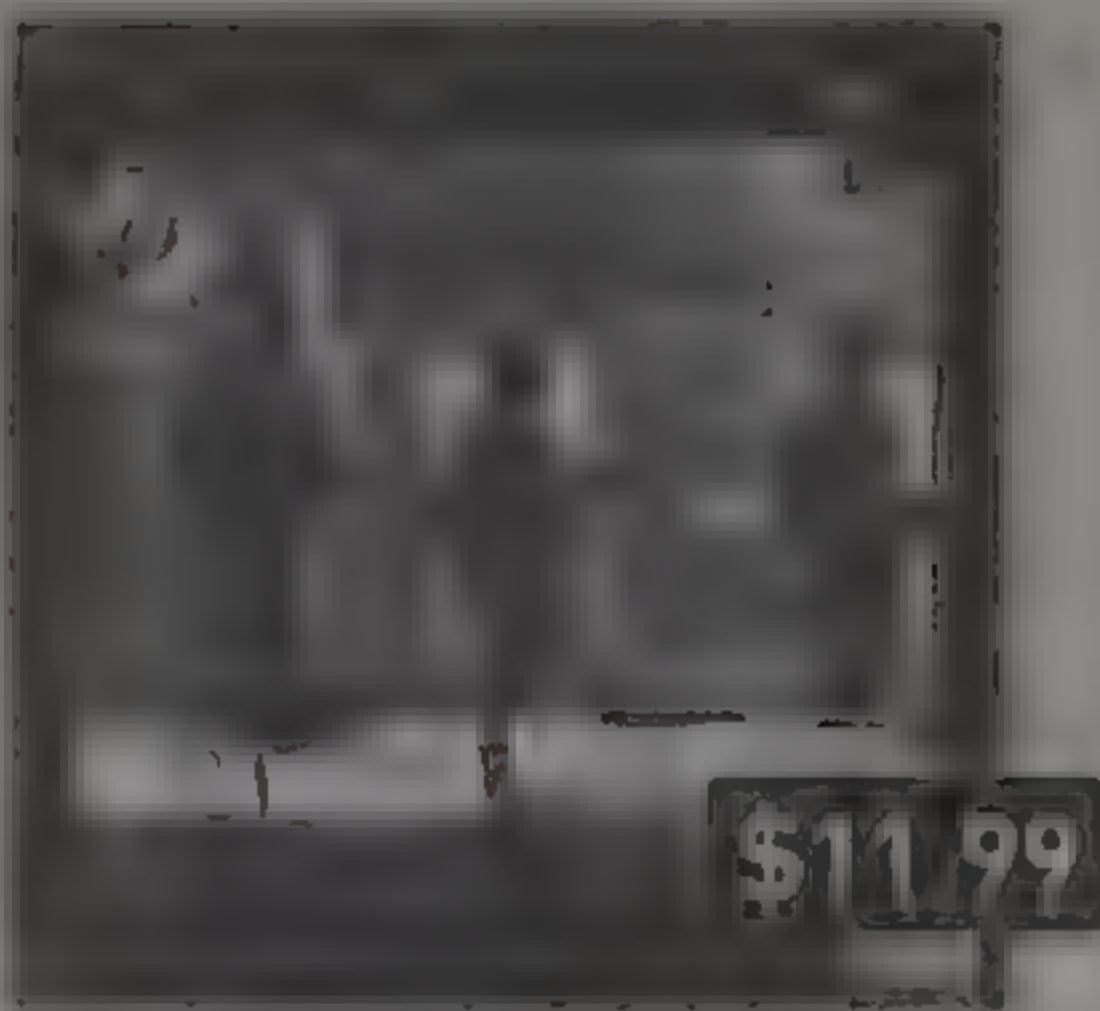
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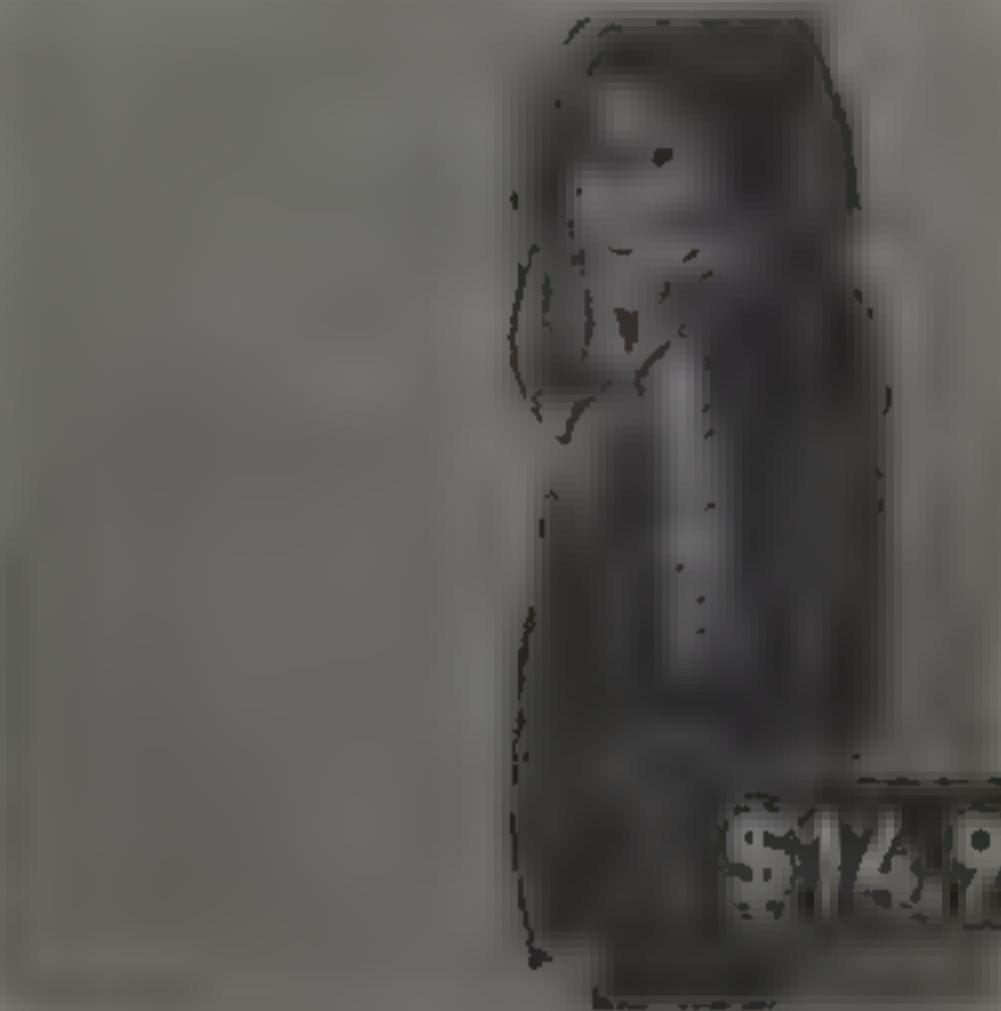
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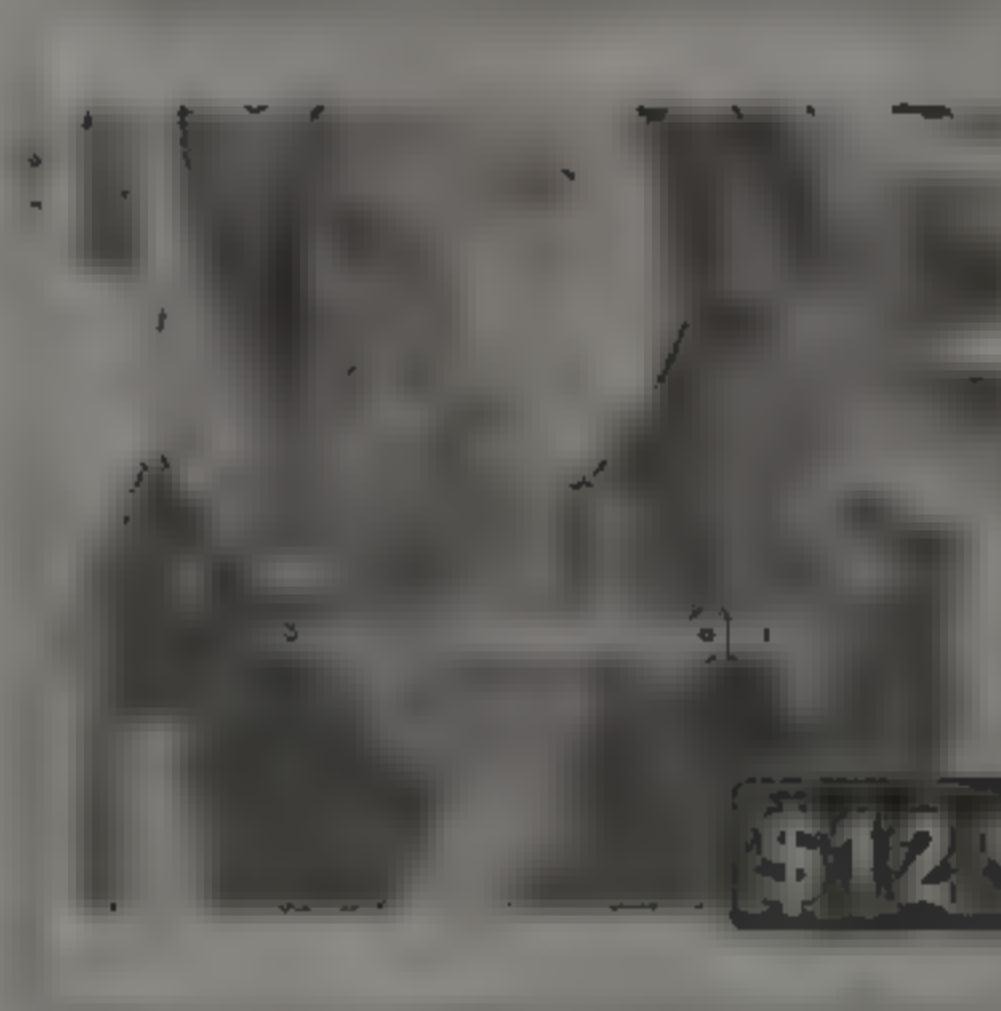
KAZZER  
Go For Broke



THE LIBERTINES  
Up The Bracket



LISA MARIE PRESLEY  
To Whom It May Concern



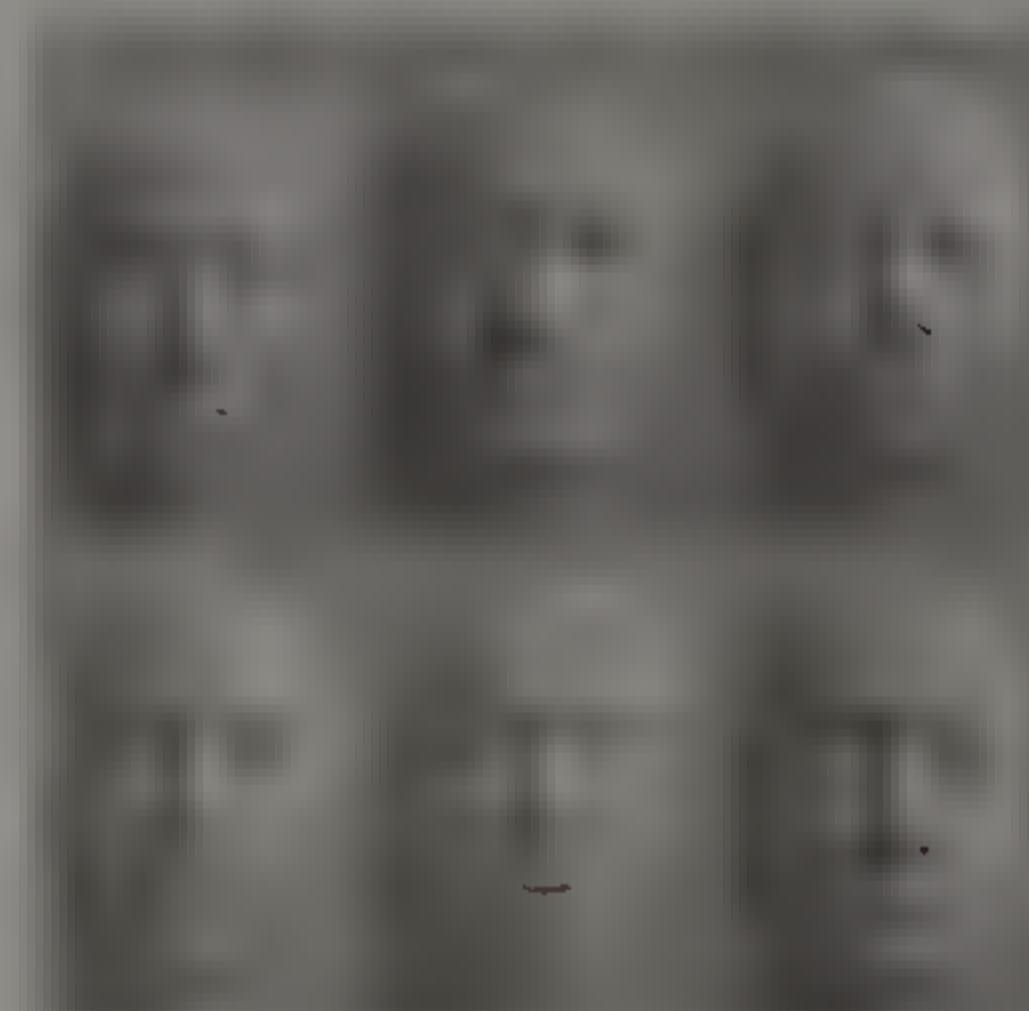
LUCY WOODWARD  
While You Can



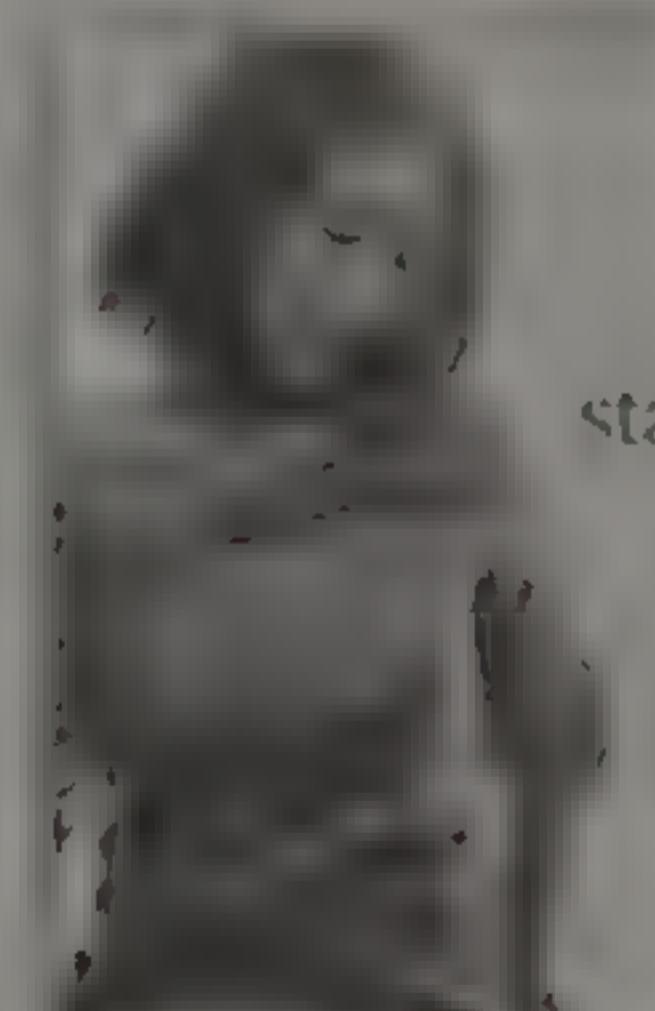
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Down With Wilco



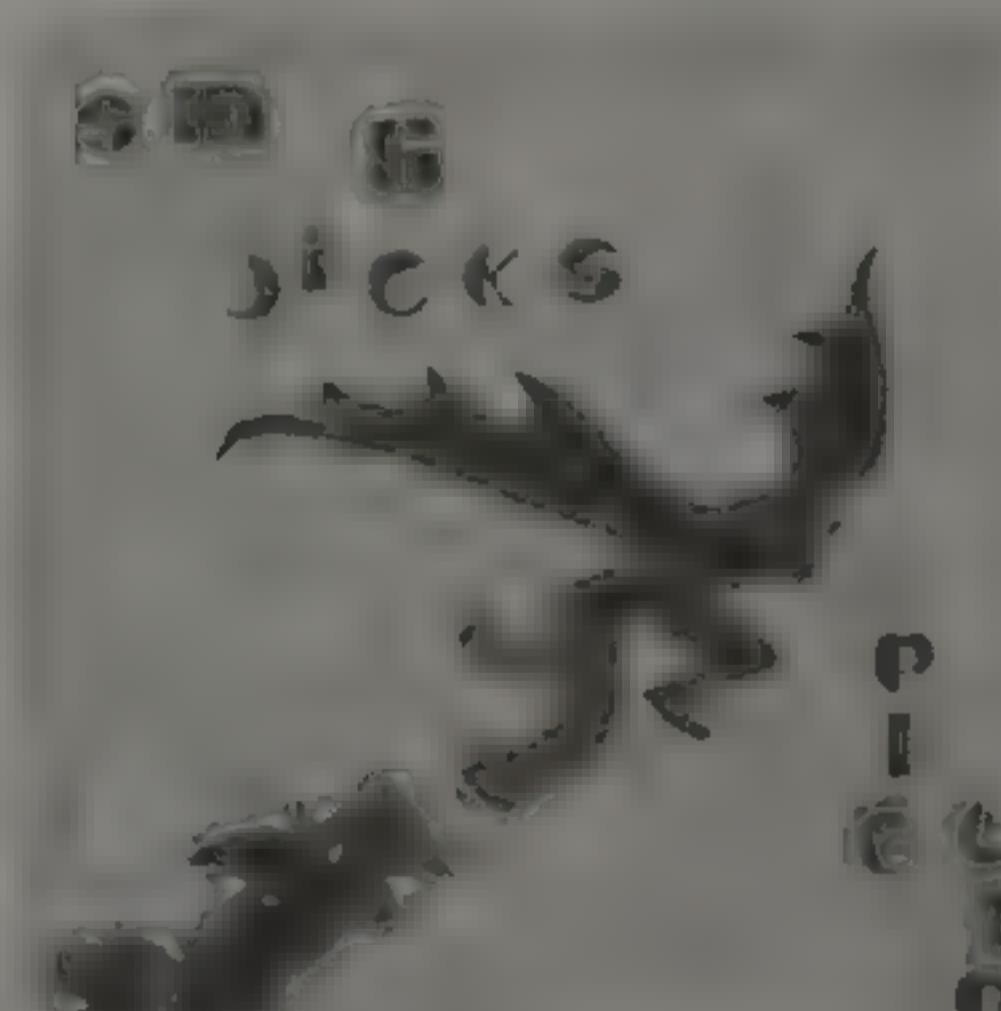
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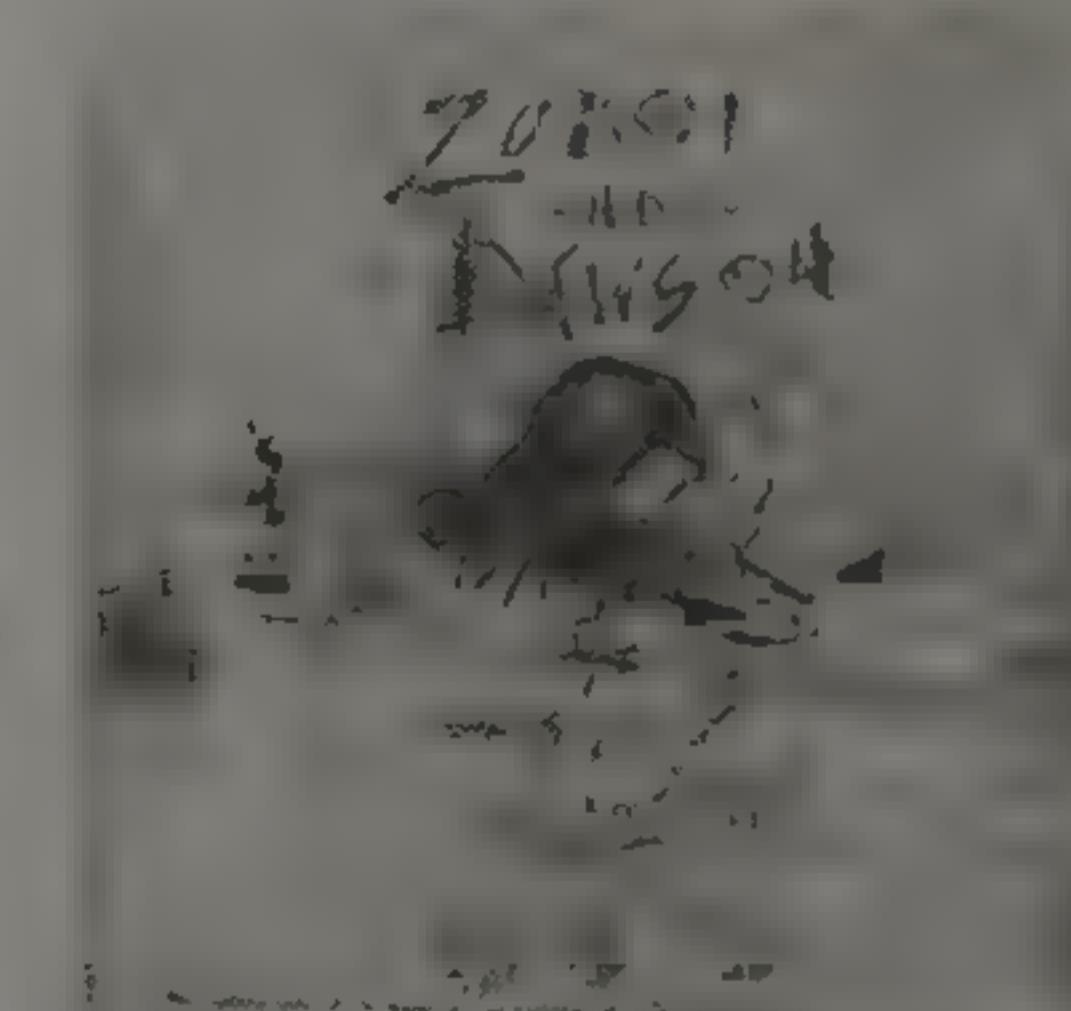
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root  
down

BY JENNY FENIAK

### Dunn, with occasional music

**Maria Dunn • With David Ward • Queen Alexandra Community Hall • Sat, Apr 19** The shorthand music-journalist description of Maria Dunn is that she's an empathetic folk songwriter with a firm embrace of her Celtic heritage. But speak to her and you'll find a true Canadian character as intriguing as the ones she sings about. Dunn's Scottish and Irish roots exposed her to the traditional songs and stories

that have been passed down through her family, but she also grew up in Canada listening to her father play Johnny Cash tunes in their kitchen. This mix of influences resulted in a blend of traditional country and Celtic ballad sounds, which she's been sharing onstage from coast to coast since her first album, 1998's *From Where I Stand*.

"I think it was the interest in my family history that got me interested in [Canada's] larger history," says Dunn. "It just clicked for me that I love stories about people's lives. It's really fun to write about history—I mean, there is an infinite number of fascinating characters and stories."

Dunn's interests range from the Black Donnellys' feud in the 1800s to the Ukrainian labour camps in the Rockies during World War I to home-grown tales of jealousy and love. "I love finding the stories of the everyday person in history," she says, "and trying to write songs from, say, the point of view of a child who emigrat-

ed to Canada."

Her work has been published in university journals and praised by ethnic societies. Since finishing her Juno-nominated 2002 album *For a Song*, Dunn immersed herself in a project involving the history of working people of Alberta and plans to use her research as fodder for a concept album she'll be recording next fall.

### Kitchen famous

**The Swampflowers • Seedy's • Fri, Apr 18** A kitchen is to a home what Mesopotamia is to world history—the cradle of life, the place where all the important stuff begins. That's where the Swampflowers got their start—the kitchen, that is, not Mesopotamia. After growing up together in Barrhead and making their escape *en masse*, Elaine Drozd and Gail Treleaven spent the last dozen years singing to each other across their kitchen table. "We're like sisters," explains Drozd. "The

other day we were rehearsing and we both forgot the line at the exact same time, like there was kind of a telepathic thing going on there. If we're going to screw up, we'll both do it at the same time. So it works out well, just the familiarity of knowing each other such a long time, there's that connection."

But the kitchen soon became cramped and they had to take their tunes to the streets, eventually hooking up with Edmonton patrons Larry Shelest, Mike McDonald and John Gorham from Twang! After getting this fresh and experienced input, the expanded Swampflowers picked things up a notch or two. "We kind of take it downtown," says Drozd. "No wussy kind of rock, you know. We like the big electric sound with the louder edge to it." Their website contains perhaps the best description of the brand of alt-country music they play—instead of the old, bent punk rockers jumping on the bandwagon with their acoustic

guitars, the Swampflowers are plugging in and kickin' up some fantastic bluegrass and old school country tunes. Confessed losers in love, Drozd calls it like it is. "A lot of our songs are angry and bitter about that," he says, "so you can read into it as you will. But yeah, we have a couple of nasty songs, broken-hearted-getting-dumped-in-Alberta kinda tunes."

The Swampflowers already have one demo recorded and they've decided that's enough. Instead of plowing full-bore into making an album, they've undertaken an on-again-off-again affair with their favourite recording engineer, Scott Franchuk of Riverdale Recorders. "Every few months we'll put down a couple more tracks," explains Drozd. "Instead of a little demo here and a little demo there, we just wanna save it all up and just put out one full-length album." If things go according to plan, fans can expect the Swampflowers' first CD next spring. □

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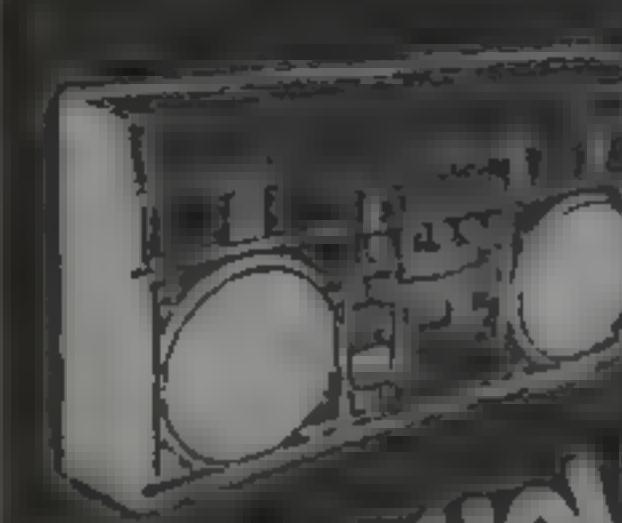
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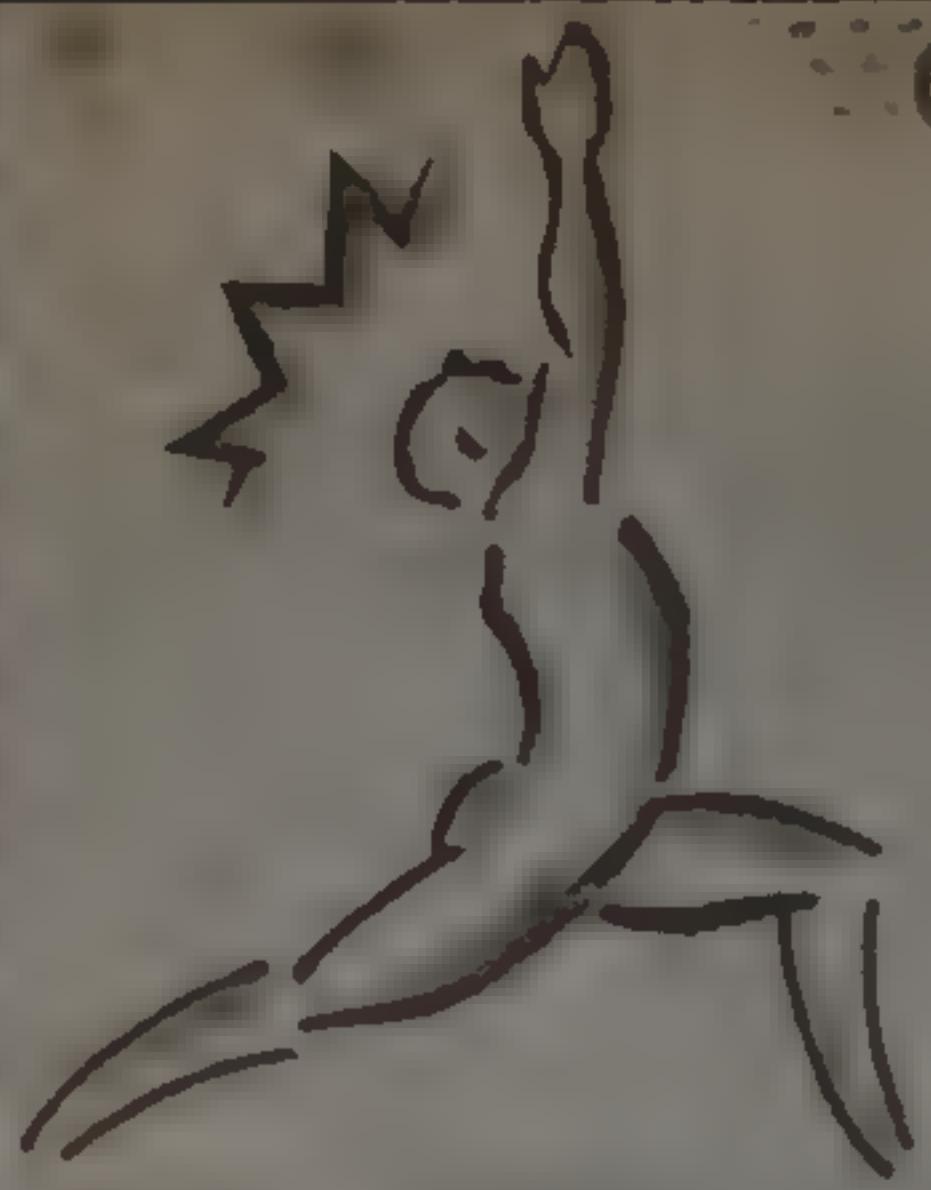
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MUSIC

# Deconstructing Avril

Why the Anti-Britney isn't that complicated

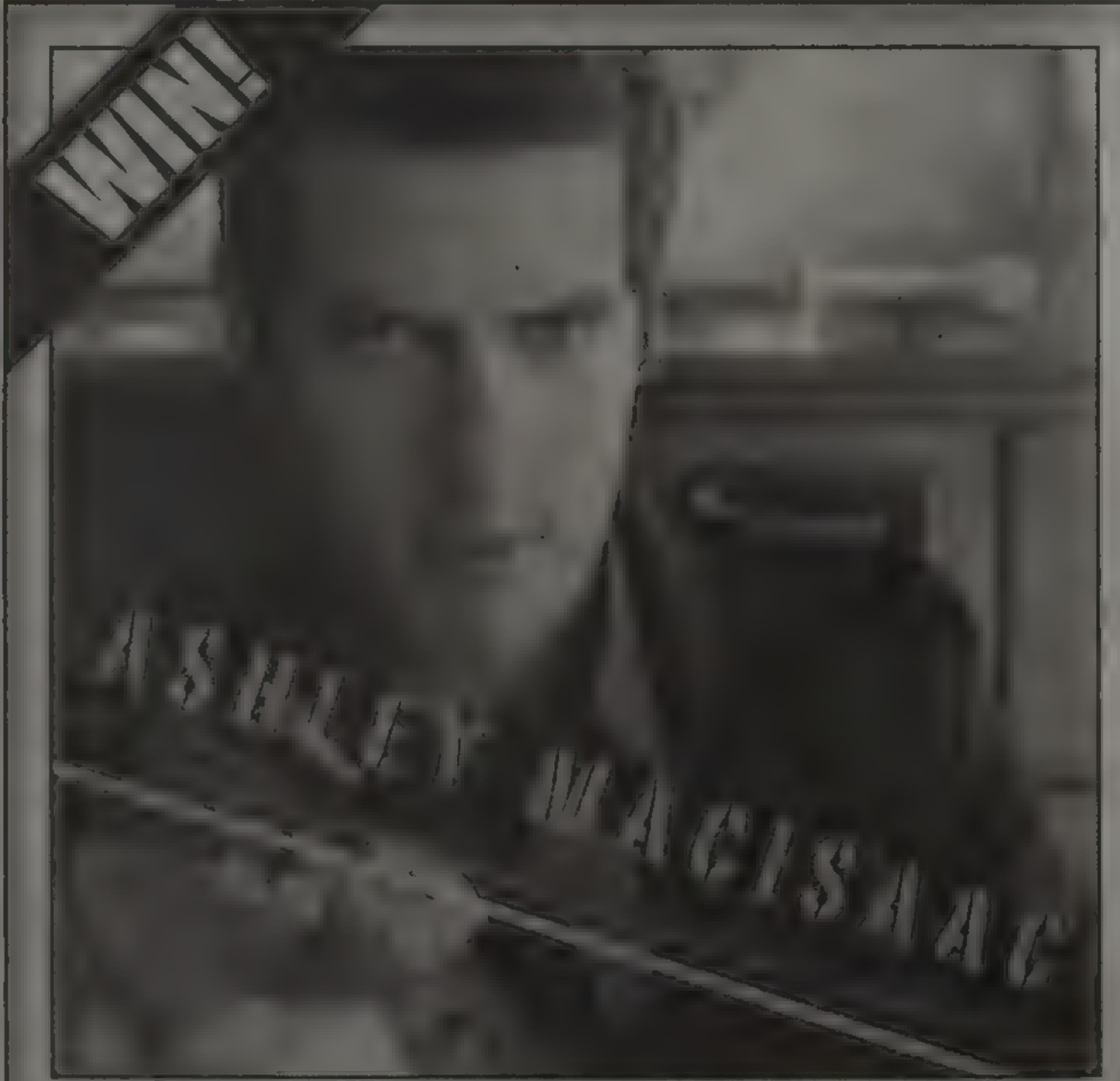
By SARAH LISS

**S**he's been touted as a novel bad-girl role model, but Avril Lavigne, the *enfant terrible* of Canuck pop rock (and now a multi-Juno winner) actually has a carefully constructed persona that's cribbed from other

**PREVUE** **POP**

sources. To better comprehend Lavigne's complicated image when she sk8s into Skyreach Centre next Thursday (April 24), we've picked the bad-ass It Girl apart for your sociological curiosity.

**BLACK EYELINER:** The smoky-black eyeliner screams swingin' '60s, when Nico and Marianne Faithfull worked the kohl-lined sultry sex kitten look for all its bruised-angel appeal. The charcoal also helped mask junkie dark circles.



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**IRONED HAIR:** Old pics of Avril reveal her roots—she's a true frizz queen. *Rolling Stone* even printed a snapshot of a 16-year-old Avril with cornrows to accompany their recent cover story. Nico's also a source for the stick-straight tresses, as is kitschy all-American sweetheart Marcia Marcia Marcia.

**OH-SO-IRONIC VINTAGE SHIRTS:** She used to wear old tighty-whitey undershirts that screamed rough trade, but she's traded the beaters for oh-so-ironic vintage Ts. After Avril donned a Home Hardware soccer shirt on *Saturday Night Live*, the Canadian chain was inundated with calls for copycat versions.

**NO GUITAR CHOPS/BADASS PERSONA:** Her instrumental fumbling at live shows and bratty bad-girl persona are reminiscent of original prefab underage girly-rockers the Runaways, who gave the world Joan Jett, Lita Ford and sick fantasies for dirty old men everywhere.

**TIES:** Dapper neckwear dates back to mid-20th-century rude boys and mods in the U.K. As for the girl version, Avril owes a debt to punk prophet Patti Smith and '80s gender-bender Annie Lennox. Whatever—Lavigne ditched the tie after too

many trendoids hopped on the bandwagon.

**PUNK ROCK SNEER:** Avril grimaces like a grotesque punk rawk cartoon. She could've stolen the smirk from Johnny Rotten himself, the father of DIY dissent, but we're guessing she's been watching too many Blink-182 clips.

**HEARTWARMING SENTIMENT:** Avril's workin' the "li'l girl from a small Canuck town made good" myth for all it's worth—not unlike another megastar, Shania Twain. Betcha the Napanee Tourism Board is thanking her now.

**STUDDED CUFFS/ARMBANDS:** Studded cuffs and dog collars originated in S&M communities and the '70s punk movement and expressed the way consumer society treats us like dogs. Now you can buy 'em in just about any "cool" chain store in a mall near you that also sells pants for "punks."

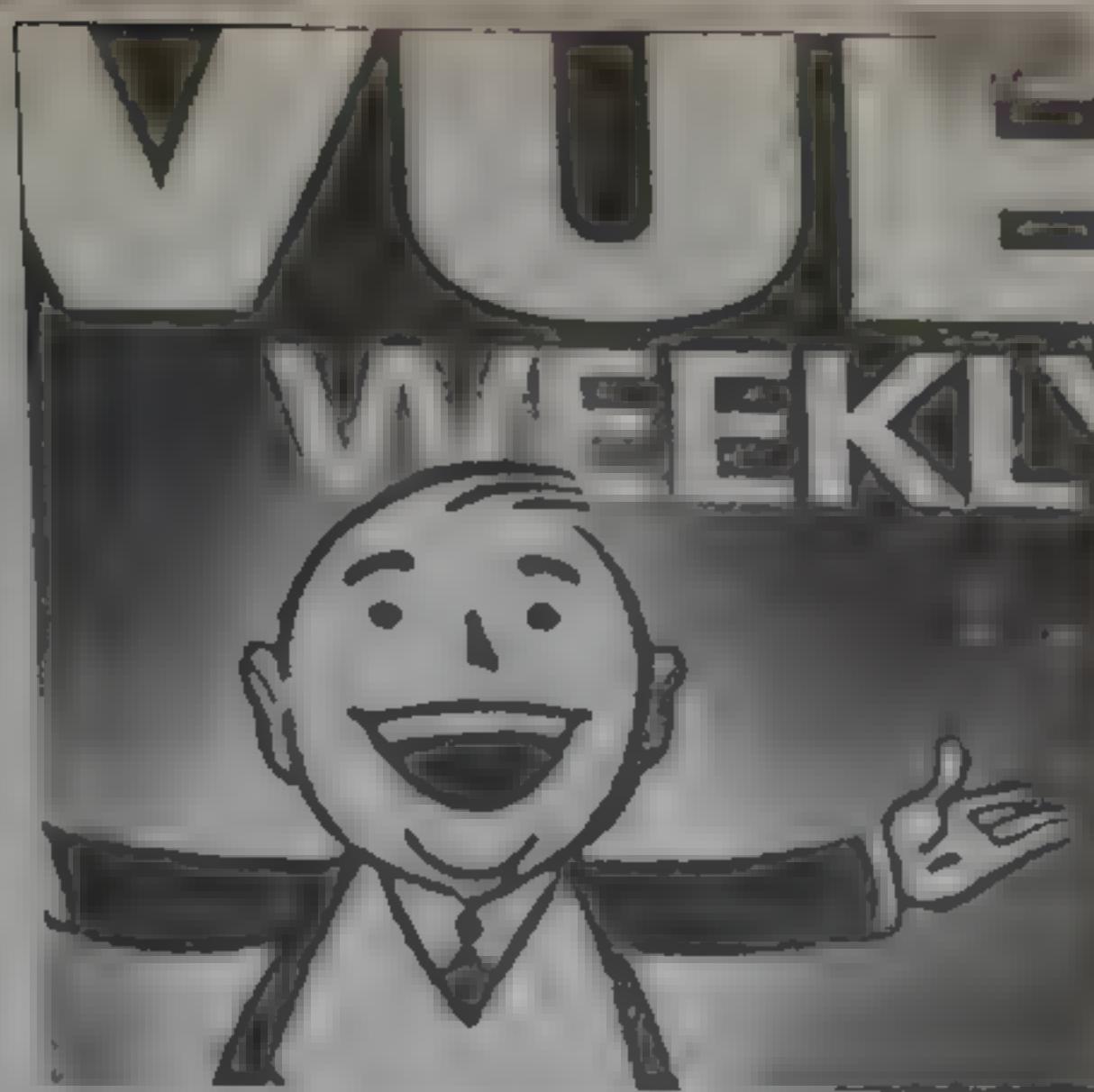
**DICKIES PANTS/SKATEBOARD:** Avril could score a sweet sponsorship deal with skater-friendly label Dickies Workwear, whose short pants are constantly falling off her ass. You'd never know she started out as a new country crooner.



**SVENGALI SONGWRITING ASSISTANCE:** Lavigne may share co-songwriting credits on all the album tracks, but we have the L.A.-based songwriting team the Matrix to thank for the annoyingly catchy strains of "Complicated." Label Arista was about to drop Lavigne when the Matrix—Scott Spock, Lauren Christy

and Graham Edwards—parachuted in to beef up her hook-writing skills. It should also be pointed out that MTV recently reported that after their incredible success with the so-called "anti-Britney," the trio's next project is... the new Britney Spears album. ♦

**AVRIL LAVIGNE**  
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## MUSIC



bpm

BY DAVID STONE

## Thaw deal

So it isn't exactly scorching weather out there, but it's a far cry from the deep freeze that we were made to endure for a month too long. Last weekend seems to have been the unofficial local welcoming party for the thaw, with Halo's second anniversary celebration and the massive that packed into Majestik to roll with Aphrodite's broken beats. The party has only begun.

Tonight (Thursday) sees the return of Toronto's favourite jungle team **Freaky Flow and MC Flipside**, this time at the splendid New City environment. With local jungle supastar Sureshock (watch this dude, people) and veteran MC Degree in the support slot, it's going to be a winning night out. And if you're getting a chance to start the long weekend early, then trot over to Y Afterhours for the official after-party featuring Flipside spinning some of his new house creations.

The night is also the kickoff for the club's new **Shake Thursdays**, which will feature club owner Tony Donohue, Thunder Dave and regular guests, as well as a summer-long residency by local d.n.b sensation John Rolodex. If the name sounds familiar to a few of you, then you know the dope. Since dropping a few of his original productions in the hands of U.K. jungle king Ray Keith a couple of years ago, Rolodex has become a Dread Recordings celebrity, with an EP to his credit and a growing gig itinerary. A recent show in Toronto saw Rolodex rocking a huge crowd at the Opera House, proving that the west is indeed best.

Rolodex is also headlining the next

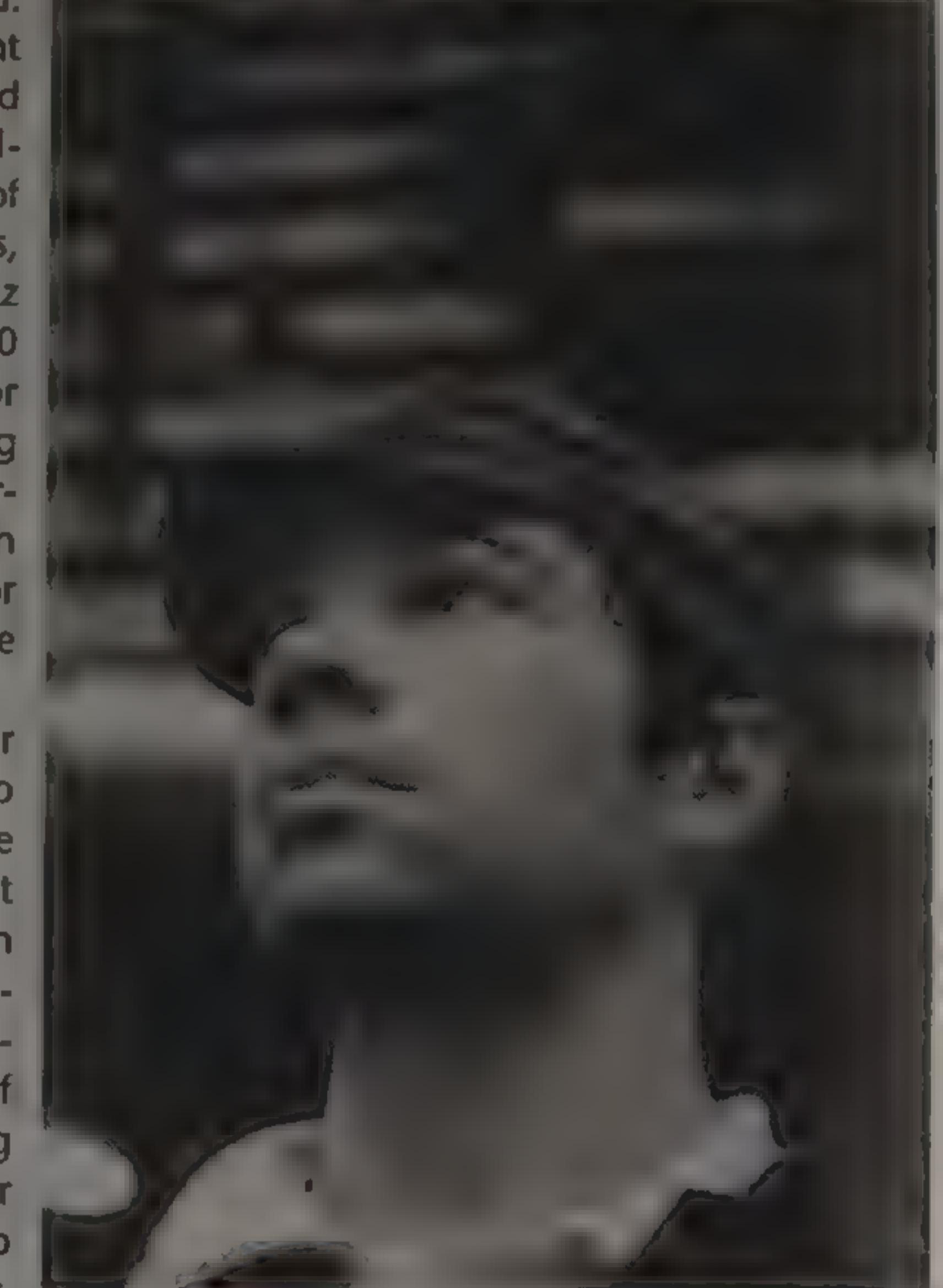
edition of the legendary **4:20** parties on Saturday night, produced by Subterranean Sound. The annual underground event also features a little house and breaks with the devilish riddims, spun by an assortment of local talent, including Celcius, Phatcat, Francis Priest, Sweetz and Ghetto FX. Tickets are \$10 at the door before 11 p.m. or \$12 after, with doors opening at 8 p.m. The location's a surprise until the day of, when you can call either 418-9377 or 231-6126 to find out where the party's going down.

If drum 'n' bass isn't your thing, you can jump down to Majestik on Thursday, where the club is starting off its Best Of series of special gigs with Toronto's **Paranoid Jack** joining Thursday residents Tripswitch and Sweetz. The Best Of series is focused on bringing back some of the most popular and spectacular guests the club has hosted over the past year, and Paranoid Jack certainly fit the bill. The last time the Stickman Records house monster invaded the booth, he laid down some filthy, funky tech-house. Future shows at the club include Toronto trance DJ SOS on Sunday night (who is also bringing his alien friend Paladin to Y Afterhours later that night), Regina's Dr. J on April 26 and Deko-Ze on May 3.

Heads are no doubt planning to see Halifax hip hop sensation **Buck 65** on Tuesday night, when he'll be expanding imaginations and bouncing heads with his esoteric rhymes and intergalactic beats. You can meet the man up close and personal when he makes an in-store appearance over at Listen Records at 6 p.m., where the two-time Juno nominee will be signing copies of his album *Square* and giving people a little taste of what's to come later on when he rocks New City with his full-on show. If you caught him at the Power Plant a couple of months back, you know this guy has what they call skills, so don't miss out.

Don't forget that on Saturday April

BUCK 65



26, 10 up-and-coming DJs will get a chance to compete for fame, glory and prizes at **Futureshock 2003**, taking place at Y Afterhours. It's also going to be a wicked party, with headlining battle sets between the best of Edmonton and Calgary's established DJ talent. Tickets are available at DV8, Foosh and Underground WEM, and more info about the party can be found at [www.renegadesound.com](http://www.renegadesound.com).

And finally, **United Productions** has announced several major shows for Edmonton, including confirmation that **Scream 03** will take place in October. United's season begins with the return of American house mavens Deep Dish on May 15, and continues with Italian tech-trance leader Mauro Picotto on May 29 and the world's top DJ, the Dutchman known as **Tiesto**, on June 5. For more details, visit [www.unitedproductions.ca](http://www.unitedproductions.ca).

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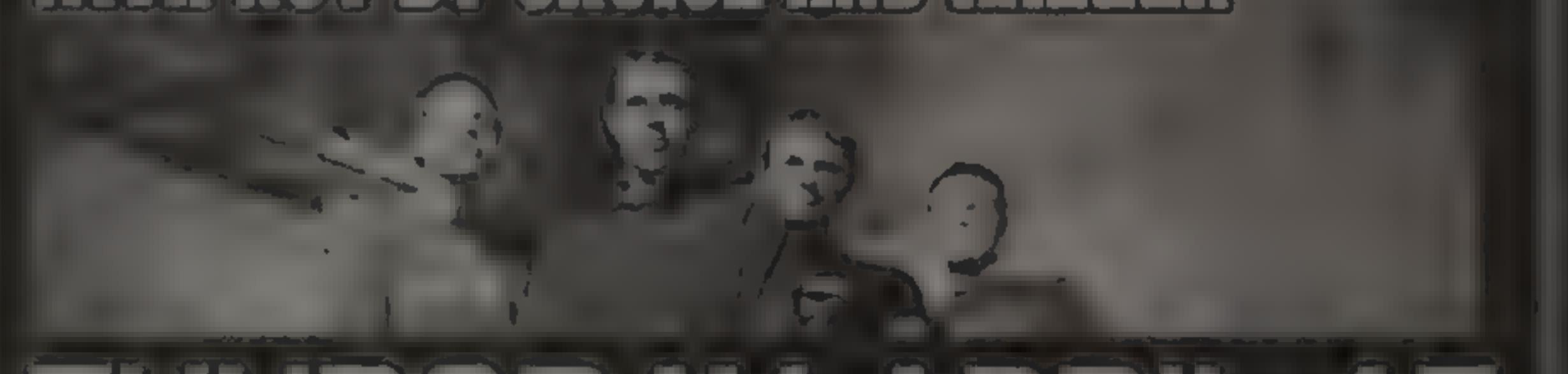
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# NEW SOUNDS

THE DEARS  
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(MAPLE MUSIC)

It takes only a few moments for "We Can Have It," the opening track of *No Cities Left*, to transport you to a twinkling nightscape where your breath freezes in the air and the chill presents possibilities instead of emptiness. The intricate, understated arrangement unfurls muted horns and jangling chords at all the right moments, and just at the end, when mastermind Murray Lightburn is left alone with his voice, his words are picked up by an angel's chorus, taking him away to some heavenly place.

But this is the Dears, and heaven isn't an easy place to get into. Instead, Lightburn and his crack Montreal-based band swoon their way through the 12 purgatorial tracks of *No Cities Left* with grace and passion, elegantly quoting their Britpop influences—the Smiths, Blur, Slowdive, et al.—without resorting to mere homage. Songs like "Lost in the Plot" and "Never Destroy Us" will send a shiver through you with their deceptive beauty—listen closely and you'll hear every screaming fight, every frustrated tear and every drop of blood shed in the recording of this difficult classic. Yet instead of sadness, you feel jubilation in these songs, an awareness that after the destruction—a broken heart, a shattered home, a ruined land—there is hope to come. This album is genius, burning with the white, angelic aura of perfection. ★★★★ —DAVE JOHNSTON

GRANADA  
TAKES A LOT OF WALKING  
(V2/BMG)

I don't know just how many C&W bars you'll find in either Glasgow or Stockholm, but Granada—a collective of five Swedes and Scottish bass player Colin Greig, who the pop savants may recognize as a former member of '90s Brit underground darlings Long Fin Killi—sure have the prairies in their veins.

There's more than a little twang in Granada's music—which is not to say that *Takes a Lot of Walking* should be nestled up to the Johnny Cash records in the country section of the record shop. But there is a folksy aesthetic to Granada's music, from the acoustic guitar picks that introduce the lead track, "Time to Pass," to the end.

But, like Scandinavian contemporaries like the Cranberries or the Pernishers, Granada write pop music that is meant to be played quietly. Co-vocalists Magnus Vikström and Anna

Järvinen barely ever raise their voices above a whisper, and while the arrangements are lush, there aren't too many fortés on the songsheets. This is Sunday morning sleep-in music, the kind of stuff that offers distraction on days when you'd rather stay in. Yes, that twang is definitely there, but this ain't no hoedown. ★★★ —STEVEN SANDOR

DANIEL LANOIS  
SHINE  
(ANTI)

Daniel Lanois has produced some of my favourite albums of the last 15 years, including Emmylou Harris's *Wrecking Ball*, Willie Nelson's *Teatro* and Bob Dylan's *Time Out of Mind*; time and again, Lanois mixes veteran singer-songwriters and offbeat, subtle arrangements of traditional and non-traditional instruments in a way that manages to sound authentic and yet adventurous. (*Tastefully* adventurous, mind you, but adventurous all the same.) Lanois's albums as a solo artist have exactly the same sound, and yet they haven't sold anywhere nearly as well as his work for other performers. It's easy to see why—Lanois's personality as a songwriter is so recessive that no matter how sweet his discs sound, it's rare that he reveals himself in a way that grabs you emotionally or captures your imagination.

Sure enough, the most memorable songs on his new disc *Shine* (only his third album in 14 years and his first since *For the Beauty of Wynona* 10 years ago) are the first two, both of which feature well-known guest vocalists. Emmylou Harris's ethereal voice turns the simple lyrics of "I Love You" into something close to a hymn, while Bono contributes an uncharacteristically subdued performance on "Falling at Your Feet." But after those two highlights, the album virtually peters away into nothingness—tracks like "Matador" and "Space Key" are so wispy that they barely exist. It's almost as if Lanois was dead-set on not dazzling anybody with this disc... so why'd he call it *Shine*? ★★★ —PAUL MATWYCHUK

LUCKY 7  
LUCKY 7  
(OMEGA)

No matter how many times I try to get into this record, nothing sinks in. Even though these San Diego-based punks received rave reviews for their appearances on the 2002 Warped Tour and have had their songs downloaded more than three million times on MP3.com, it's impossible to honestly say there's anything special that sets Lucky 7 apart from a myriad of other summery California pop/punk acts. Yeah, "One Track Mind" sounds hooky enough to be a hit, but in the end, who could tell Lucky 7 apart from Good Charlotte, Alien Ant Farm or a myriad of other guitar/pop acts that call themselves punk but in truth are as far from the punk aesthetic as 'N Sync?

This is contrived, effortless music aimed solely for the charts; Lucky 7 proves that a few tattoos, a couple of

spikes and a few guitars don't count for anything outside of a fashion statement these days. ★ —STEVEN SANDOR



MOTHER EARTH  
THE QUICKSILVER MEAT DREAM  
(UNIVERSAL)

Never mind trying to decipher the meaning of the title of the latest IME disc—the band isn't really all that sure what it signifies either. What will become clear very soon after you throw this on the stereo, however, is how huge it is. Or at least how huge the band would like it to be. Prog rock leanings are written all over this disc, which the band recorded with the aim of pleasing no one but themselves.

Bid farewell to the funk sound of the past (save for "Juicy," with its bass-driven groove) and say hello to the heady character of "Like the Sun," a shiny pop song hidden within a shell of hard-and-heavy amplification. And on songs like "Hell & Malfunction," guitarist Jag Tanna and drummer sibling Chris prove that there are some ominous things running amok in their imagination. And they clearly dig Tool and King Crimson. ★★★ —DAVE JOHNSTON

THE THERMALS  
MORE PARTS PER MILLION  
(SUB POP)

So, you're looking round for an alternative to the "corporate" rock currently being pooped out by bands like Creed, Third Eye Blind and a slew of soundalikes? Maybe the Thermals are the band you're after—simple, noisy and distorted. The Thermals buck the trend towards overproduction we've become accustomed to—in fact, *More Parts Per Million* sounds as if it weren't produced at all. Every instrument is thin and tinny, which perfectly complements their thin, tinny songwriting. And on top of this deliberately sloppy, lo-fi sound, there's the irritating whine of "singer" Hutch Harris, like so much sonic icing on this cake from Hell. Propped up next to this foursome, minimalists like Wire sound like Pink Floyd. Even bands like the Sex Pistols, who were supposedly out to destroy rock 'n' roll, sound more powerful and together than their detractors could ever have imagined.

And hey, there's an entire album's worth of it! All the songs sound the same, with Harris's fingernails-on-chalkboard voice—so shrill, so whiny, it's as if someone's driving a nail into your head—reciting sophomoric poetry until you whip the CD out of the player and fling it against the wall as hard as you can. So, no, I didn't like it much at all. —T.C. SHAW

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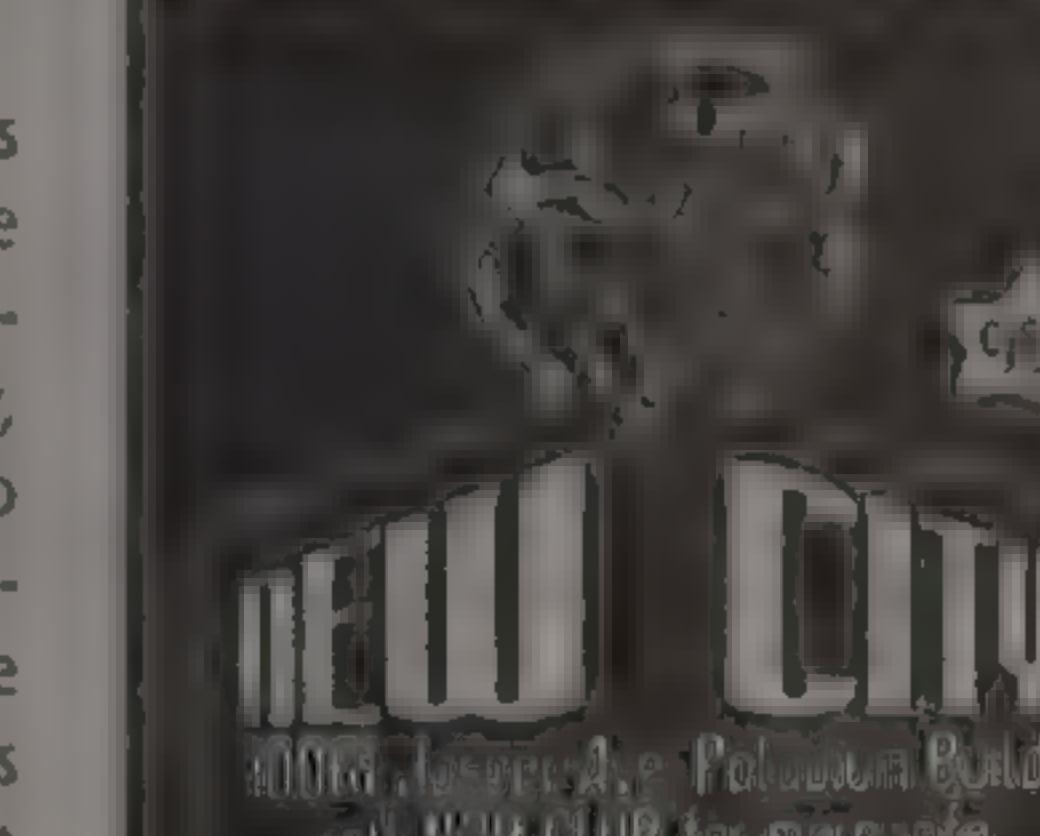
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## classical notes

BY ALLISON KYDD

### Let's talk about Sech, baby

If hard-working soprano Svetlana Sech expected an intimate audience for the second in the Wednesdays at Winspear noon-hour series, her surprise at greeting almost 1,000 faces didn't affect her rich, expressive voice or her warm delivery.

Of course, she was among friends—with gracious Michael Massey as fellow soloist, accompanist and compère and Dianne New, principal second violin for the Edmonton Symphony Orchestra, joining in duets and offering passionate solos of her own. Those who were listening and watching not only heard a balanced production but also saw evidence of mutual respect and consideration.

The musical centre of the concert was a collection of Rachmaninoff songs which Massey described as "seldom heard, but some of his best works." (Massey should know, having arranged Rachmaninoff compositions.) These were interspersed with Fauré, Debussy, Handel, Jérusalem and, of course, Tchaikovsky, for, as Massey put it, "Without Tchaikovsky, we would not

have Rachmaninoff." A "Bravo!" or two from the audience added to the European flavour of the concert, and backstage after the performance, Sech was still bubbling with excitement, her most devoted fans—husband, son and daughter—clustered around her. Time enough tomorrow for books and study—as well as teaching at Grant MacEwan's Alberta College Conservatory of Music, Sech is finishing an after degree program in Education.

The Russian connection captured the stage again on April 11 and 12 for the Edmonton Symphony Orchestra's Master's Series. First, however, lawyer Andrew Hlyadyshevsky gave a fine performance of Symphony Prelude, wearing his best Ukrainian embroidery and illustrating his insights with piano, voice and clumsy electronic aids. Composer Laurie Radford also introduced his "a tangle in the throat" (never trust those lowercase titles) which opened the concert.

For the concert itself, there was too much preamble—violinist Susan Ekholm thanking the sponsors was a nice touch, but Radford had already had his chance. Like literature, music must at some point stand on its own. *A tangle in the throat* was dignified by the efforts of guest conductor Kazuyoshi Akiyama and the orchestra, not by the composer's warnings. Did it untangle at the end? The audience wasn't convinced. Perhaps you had to be there, at the drawing board.

There was no argument about soloist James Ehnes. In his hands, Khachaturian's only violin concerto fulfilled all its promises, moving from a tender and romantic first movement through the death march

of the second to the final focus on life-affirming folk music and dance. Ehnes says the piece appeals to him because of "ethnic flavour and energy, the sense of a tremendous Soviet machine," adding, "You have to try to get inside and understand the how and why, but [it's] not necessary to know everything." His ultimate goal is "to make people feel something."

Meanwhile, the Greenwood Singers challenged listeners with *A Taste of Scotland... From Renaissance to Broadway*. Though the chorus hiked in to pipe Valerie Nicoll's "Scotland the Brave," it soon launched into a generic set of sacred works. James Mulholland's modern settings of two Robert Burns ballads and Mack Wilberg's arrangements of three Scottish folk songs also left one disoriented. When intermission arrived, the best of Scottish music, the combination of plaintive melodies and sprightly dances, was yet to come.

Fortunately, the second half supplied what the first lacked, offering in rapid succession the familiar lilting and mourning of "Uist Tramping Song," "Eriskay Love Lilt" and "Loch Lomond." But the crowning glory was the encore, a lively skip through "Mairi's Wedding" that one could have danced to, which cannot be said of the arrangement sung at the Winspear in November.

While it seems sacrilegious to speak of a Good Friday highlight, the annual Pro Coro offering at the Winspear is remarkable, and this year's program of Poulenc, Duruflé and Hallock on April 18 at 7:30 p.m. will undoubtedly deepen the experience of the day for both audience and performers. ☐

## Freaky Flow

*Continued from page 26*

have two new house EPs coming out on Ezycream Recordings [Soulphusion in the U.S.] with Dave Armstrong. The first EP is entitled *Release the Tension*, currently being slammed by Pete Tong, Dan, Donald Glaude, Angel Alanis, Hatiras, Olav Basoski—tuff disco house. Jungle-wise, I'm featured on an EP with U.K. duo Sketch and Code—that track is coming out on a German imprint in the late spring. Last but not least, www.mcflipside.com, version 3.0!

**VW:** Will there ever be a chance that Flow will do vocals on one of Flipside's productions? Can he bust some rhymes?

**MCF:** Flow is gifted lyrically—"Come on guy, stop styling your hair, it's fine, Flip!" *Amaaaaaazing....*

**FF:** Man, you should hear me! I am a lyrical mastermind. Let me break you off with a little sumthin' sumthin': "Sometimes when I eat/I like to eat meat/But not if the meat/was collected from the street." Huh, *huhuuuh?* Pretty impressive? Labels are knocking down my door for permission to use that one.

**VW:** What was the stupidest thing to have happen to you recently?

**FF:** How about this—my bank recently mailed me some blank cheques that had my name on them, but someone else's account number. So I was writing cheques to people, and the money was coming out of someone else's account! Pretty stupid, huh? In yo' face, RBC!

**MCF:** Okay, but promise not to

laugh. Picture this—a massive crowd, big club, Queens, N.Y. I'm in the middle of a verbal attack and I stumble over the monitor. Me being the genius that I am, I decide to break my fall by using the monitor to keep my balance. Down goes the monitor, down goes Flippy! Shut up! You promised!

**VW:** Sorry. But seriously, what direction do you see drum 'n' bass and electronic music in general—taking?

**FF:** I think that drum 'n' bass will soon take the direction of north, perhaps northwest. I think electronic music in general is going southeast.

**MCF:** Drum 'n' bass will make a left on Yonge, a right on Robson, become your roommate and probably continue being underground. Look out for the Brazilian style of d'n'b. Electronic music will continue to evolve electronically—electricity, electrodes, electro, electronica! Exactly.

**VW:** Finally, Flow, what ever made you think of mixing stuff like the Strokes and A-Ha into your sets? Is there a message in your madness?

**FF:** First, your question presupposes that I even know how to think—silly you! My brain hasn't conjured a thought, ever! I even have trouble performing two simple tasks simultaneously, like walking and breathing. And as for your question, "Is there a message to your madness?" my answer is yes. Yes, there is. ☐

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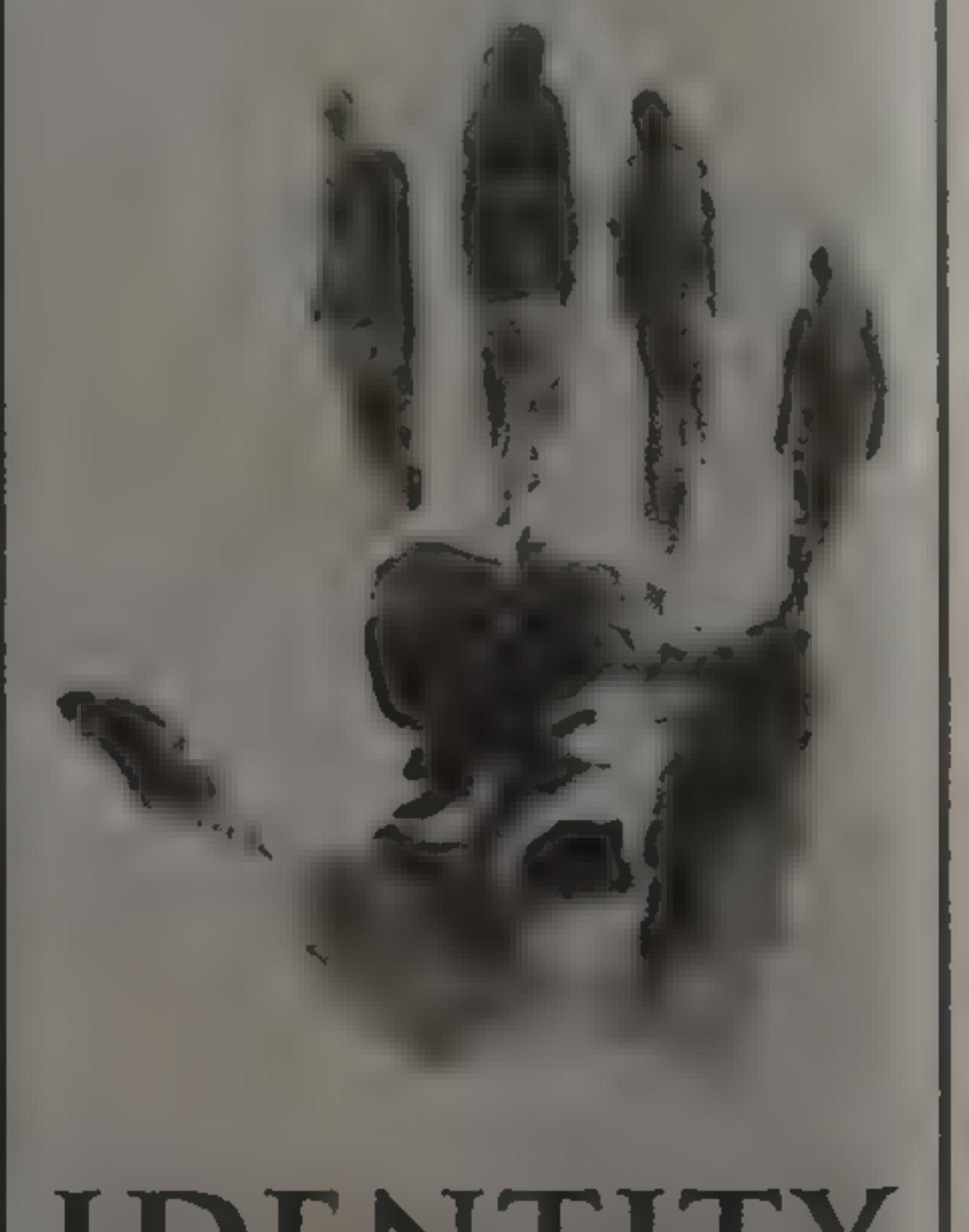
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# Golden Nolte

Heist picture  
*The Good Thief*  
manages to improve  
on its classic  
source material

BY PAUL MATWYCHUK

In Jean-Pierre Melville's poetic 1956 crime picture *Bob le Flambeur*, the title character (an aging gentleman gambler played by Roger Duchesne) looks at his reflection in a storefront window and grumbles, "A real hood's face." The irony of that remark is that Duchesne, with his slightly fleshy features, his weak chin and his neatly parted head of elegant white hair, is the virtual antithesis of a hood. He looks more like a veteran maître d' at some seaside restaurant than a gangster willing to risk a long prison stretch on a scheme to rob the Deauville casino of 800 million francs. *Bob le Flambeur* is one of my all-time favourite movies, but Duchesne doesn't quite have the dirt under his fingernails that the role seems to ask for.

No such problem exists with *The Good Thief*, Neil Jordan's terrific new remake of Melville's film; playing Bob in this version is Nick Nolte, whose sunken cheeks, raspy voice and battered-looking face would suggest decades of hard living and bad behaviour even if his disheveled appearance in that notorious mug shot from last September weren't still lingering in our memories. Nolte's Bob is more obviously on the lids than the character Duchesne played (Jordan's script makes him not just a career gambler on a bad streak, but a heroin addict as well), yet at the same time there's something grander and more mythic about him too. His prize possession, for instance, is a Picasso that he claims he won from the painter on a wager at a bullfight in Spain. (Nolte bet on the bull, and it's easy to imagine him identifying with a big, wild animal who keeps fighting no mat-

ter how many spears get stuck in his side.)

**JORDAN HAS ROUGHED UP** a lot of the other details in Melville's story, too; it's 50 years later, after all, and crime has become a lot more tawdry and vicious in the process. The quiet little cafés of *Bob le Flambeur* have been replaced by neon-lit strip bars, Bob's enemies are much less charming and much more violent and the coquettish young French girl who Bob takes under his wing in Melville's film has been replaced in Jordan's version by a world-weary 17-year-old Russian prostitute. And yet Jordan hasn't lost any of the spirit of hard-boiled, hard-bitten glamour—the reverence for style, the sense that Bob operates according to a code of honour that elevates him above the common crowd—that makes *Bob le Flambeur* so appealing. Even in the scene early on

**REVUE DRAMA**

in the film where Anne (Nutza Kukhianidze), the young Russian girl, discovers him shooting up in a bathroom stall, Nolte never seems pathetic. "How old are you?" he asks her, and when she tells him she's 17, Nolte comes out with a classic line: "Ah!" he murmurs. "A prime!"

The heist in *The Good Thief* is much more complicated than the one in *Bob le Flambeur*—instead of the simple safecracking job in Melville's film, Jordan's script has Bob's gang throwing off the police by only pretending to plan to rob a casino safe when in fact their real scheme is to steal the casino's stash of priceless paintings. But the film is much more of a character study than a high-spirited caper flick. It's about the way Nolte never lets his desperation show—not even when he disgustedly tears up his bet receipts after losing his last few dollars in a disastrous outing at the racetrack. It's about the way he evades the cop on his tail by ducking into a Narcotics Anonymous meeting, announcing "My name's Bob and

I'm an addict" and then, without so much as a pause, exiting into a back alley. It's about the way he actually does clean himself up a few weeks before the heist, casually handcuffing himself to his bed and telling Anne he'll need a bucket, a bedpan and some ice cream—and that she mustn't uncuff him, no matter how desperately he begs her to. And it's about how good he looks in his tuxedo, tieless, striding into the casino in the film's wonderful final sequence with Anne on his arm, his inherent nobility and glamour finally visible on the surface.

**THAT ANNE JOINS BOB** in the casino at the end of the film is perhaps Jordan's greatest improvement on Melville's original, with its sexist message that dames just can't be trusted. Kukhianidze's off-kilter line readings—at once bored and playful—make her a perfect match for Nolte; even when they're zoned out on drugs, the two characters' minds seem to work twice as fast as anybody else's. As Bob keeps winning hand after hand while quietly instructing Anne on the unspoken rules of the casino, it's as if he's achieved a rare, sustained moment of grace where nothing he does can possibly go wrong and every wild bet miraculously pays off. It just seems right that Bob should have a witness to his night of glory—and that it should be someone who can appreciate the full measure of his triumph.

Neil Jordan seems to have had a similar experience while making *The Good Thief*. Everything gels here, from the risky casting of the unknown Kukhianidze to the cameo by Ralph Fiennes as a sleazy art dealer, from the blue-bathed cinematography by Chris Menges to editor Tony Lawson's New Wave-inspired scene-ending freeze frames. And Jordan's artistic gambles pay off even more handsomely than Bob's criminal ones. ☀

## THE GOOD THIEF

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# Marion Bridge and the displeasure it brings

Nova Scotia-set family drama has subtlety but hardly any drama

BY BRIAN GIBSON

**M**arion Bridge is an unassuming, conventional family drama about three sisters and a horrible secret that still affects them all. But this little Canadian film did, I must admit, force me to ponder a big question about art versus life.

*Marion Bridge* follows the return of Agnes (Molly Parker) from Toronto to her Cape Breton hometown, where she and sisters Theresa (Rebecca Jenkins) and Louise (Stacy Smith) wait grimly by their mother Rose's (Marguerite McNeil) bedside as she dies of cancer. The sisters bicker a little, watch TV, drive around town and worry about failing relationships. They speak in everyday language to each other about fairly mundane problems, muse dreamily on the fourth sister they wish they'd had (and whom they would have named Marion Bridge, after the line from "Song for the Mira"), skirting around the subject of Agnes's drug addictions and the family's *bête noire* of a father, Ken, now in a nursing home. Agnes

also seems unnaturally concerned about a local girl, Joanie (Ellen Page).

Hot on the heels of his first feature, *Past Perfect*, playwright Daniel MacIvor's script is never "arty," relying instead on motifs, double-edged dialogue and intriguing characters to propel the story along. Rookie director Wiebke von Carolsfeld, too, avoids oblique camera angles or excessive stylistic flourishes, though the film is slickly shot, with cinematographer Stefan Ivanov offering some lush, picture-postcard frames of

**REVUE DRAMA**

the sea and sky around encircling the drab, post-industrial towns of Cape Breton. But while the film shows us a "universal" family drama, it never grounds it in a local sense of place, so why go through all the trouble of setting the film in Cape Breton? Just to remove it from the big city and show off the scenery? The movie unfolds in a series of interior scenes occasionally broken by outdoor vistas, revealing the film's origins as a Governor-General's Award-nominated play. Von Carolsfeld sometimes fails to hide the story's theatricality, too. Some of the scenes seem stagily framed, with the three sisters running off their lines of repartee as though they are playing

for an audience.

Yet what bored me about the film wasn't just the predictable scenes of family strife that I've seen unravel so much better in films such as Thomas Vinterberg's *The Celebration*. As I watched, trying to figure out why I was so uninterested in *Marion Bridge*, I realized that what the film most lacked was any sort of tension. Sure, everyday people speak in clichés ("Joanie—she's just a teenager, and she's going through a rough time") and most people's lives may consist of fairly routine movements from one day to the next, but good films thrive on friction and conflict. The characters' dialogue lacks spark, especially when a pivotal scene, such as the one where Joanie's guardian confronts Agnes and her sisters, comes along and demands a greater dramatic weight. The two potentially dramatic metaphors in the movie—i.e., the title tune and the references to *Jane Eyre*—drift off, unattached to character or plot.

**UNLIKE ITS CAMERAWORK**, too many scenes in *Marion Bridge* are colourless and unimaginative; even a cameo by Ashley MacIsaac fails to shake the film out of its plodding stupor. Smith, as the lesbian sister who watches hockey on TV all the time, offers a stiff performance that saps more life from an already stiff



Molly Parker, Rebecca Jenkins and Stacy Smith in *Marion Bridge*

character burdened with the script's most banal lines. Louise's relationship subplot fizzles out and Theresa's lingering dependence on her ex is never developed. Even Agnes isn't fleshed out enough to make her horrible, unspoken secret resonate through the last half of the picture, although her brief stare into the eyes of her demonic father is the most haunting moment in the film.

Agnes speaks of "beautiful things coming from terrible things," but unfortunately this movie isn't a good example. *Marion Bridge* never rises

above its merely average writing and direction, or its competent acting (with the exception of Page's performance as Joanie, perfectly suggesting the teen's urgent yearning behind her coolly distant façade). There's a gap between the pedestrianism of life and the necessary dramatic tension of art and this film never bridges it. □

## MARION BRIDGE

Directed by Wiebke von Carolsfeld • Written by Daniel MacIvor • Starring Molly Parker, Rebecca Jenkins and Stacy Smith • Opens Fri, Apr 18

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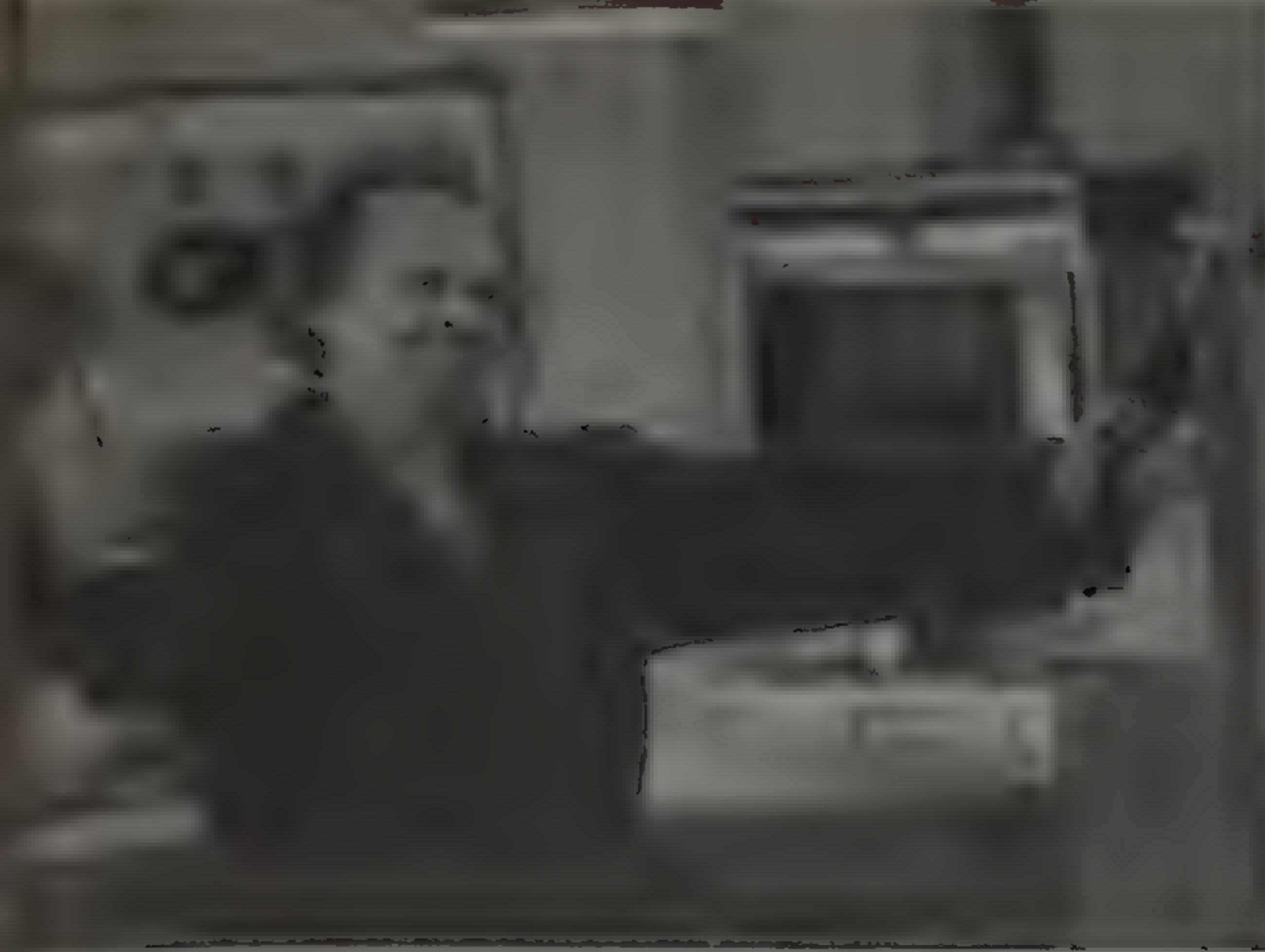
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# It's a mad, mad, mad, mad world

Lame Anger Management enrages helpless movie critic

BY BRIAN GIBSON

Recently, Jack Nicholson has used his aging face wisely. His bowed, plodding figure in *The Pledge* seemed to carry the picture on his back, the set lines in his face etched with the weariness of a cop in retirement, one promise left for him to keep. In *About Schmidt*, Jack's crinkled face, skin sagging around the throat, embodied a retired insurance executive trying to swallow his pride and grief after the loss of his wife.

So from the first frame in which he appears as Dr. Buddy Rydell, a goatee-bearded cross between a hippie and Charles Manson, I hoped that this cackling, gleeful incarnation of Nicholson would be enough to carry the comedy *Anger Management*. A little humour, too, would be nice, but apparently I asked for too much. *Anger Management* has its moments, but they all come in the first 10 minutes. After that, the trailers seem better and

**REVUE COMEDY**

better in retrospect. This is a hackneyed, sprawling mess of a comedy, rarely funny and never interesting. If this wheezy bust of a movie is the best vehicle he can find, perhaps Nicholson should consider retiring from acting altogether; the younger cast should just try to keep this black mark off their résumés.

Dave Buznik (Adam Sandler) remains affected by a traumatic childhood incident 25 years earlier, when his shorts were pulled down by a bully just as he was about to kiss his neighbourhood crush, and onlookers made fun of his minus-

cule manhood. Now, still unable to kiss his girlfriend Linda (Marisa Tomei) in public, he sits next to Rydell on a plane, grows irritated by his obnoxiousness and is drawn into a confrontation with a flight attendant, who sues him for assault. The judge orders him to attend anger management sessions, coincidentally led by Rydell himself, and Buznik finds himself harried and pestered by the therapist into sabotaging his job and relationship.

The airplane scene, an understated comic bit that plays on subtle personality tics—speaking too loudly with headphones on, vague language that can be misconstrued as racist—is truly funny, and Sandler and Nicholson play off each other nicely. But after that, the bloated, juvenile script by David Dorfman needs to be cut down to size.

**THE PLOT CENTRES** on penis envy and homosexual panic, stemming from Buznik's childhood embarrassment. Buznik checks out Linda's ex (and still close friend) Andrew at a urinal and fears that Linda will leave him for the smug, well-endowed idiot. Andrew's penis becomes a key

discussion point in the film, leading to a seemingly endless series of

flaccid descriptions useful for your next frat party: "foot-long hot dog"; "he could satisfy a blue whale"; "the whopper with cheese." A broadly drawn gay Latino, Lou (Luis Guzmán), is offset by a lesbian adult-film actress couple who make out often, to the delight of Rydell's anger management group. A grossly caricatured transvestite, Galaxia (Woody Harrelson), comes on to Buznik in the back of a car after Rydell accuses him of homophobia. And for the truly sophisticated comedy lover, there's the funny blind man and the tried-and-true "I

screwed your sister" insult.

The cameos by Bobby Knight, John McEnroe and Rudolph Giuliani are forced, the recurring renditions of Bernstein's and Sondheim's "I Feel Pretty" are excruciating, Buznik's fratboy insults of Rydell are lame and the twist ending is pointless. Guzmán, Harrelson, Heather Graham (as a weight-obsessed sexpot), John Turturro (as an angry Grenada

veteran) and the wisely uncredited John C. Reilly (as Buznik's childhood bully turned Buddhist monk) should all fire their agents for encouraging them to appear in this travesty.

Later in the flight on which Buznik and Rydell first meet, Rydell chortles loudly through an in-flight movie, the maniacally grinning Nicholson asking Sandler, "You like comedies?" Well, sure, I soon felt

like yelling back—When they're funny! If this is ever the movie on your plane trip, don't watch unless there's a barf bag handy, or if you're seated near an emergency exit. **V**

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**Cos and Wonder** (M) Director R. Bruce Elder's experimental film, which uses analog and digital techniques to manipulate images of vineyards, historical sites in Germany and locations from Elder's boyhood in order to create a mood of all-encompassing erotic wonder. *Ziegler Hall, The Citadel; Thu, Apr 17 (7pm)*

**The Good Thief** (CO) Nick Nolte, Nutsa Kukhiani and Tchéky Karyo star in *The Crying Game* writer/director Neil Jordan's moody heist picture, a remake of Jean-Pierre Melville's 1956 classic *Bob le Flambeur*, about an aging gambler and heroin addict who can't resist tempting fate by agreeing to participate in a daring casino robbery.

**Holes** (CO, FP, L) Shia La Beouf, Sigourney Weaver, Jon Voight and Tim Blake Nelson star in *The Fugitive* director Andrew Davis's film version of Louis Sachar's children's novel about a teenager who is sent to a juvenile detention camp where the warden forces her young charges to spend their days digging hole after hole in a dry lake bed.

**House of 1000 Corpses** (CO, FP) Chris Hardwick, Erin Daniels and Sid Haig star in shock-rocking writer/director Rob Zombie's grossout horror comedy about two young couples in 1970s Texas who get lost during a road trip and take refuge inside a gruesome, carnival-like "house of horrors."

**Houseboat** (EFS) Cary Grant and Sophia Loren star in *Yours, Mine and Ours* director Melville Shavelson's 1958 domestic comedy about a widower who finds himself falling in love with the woman he's hired to keep up his houseboat and take care of his three children. *Provincial Museum Auditorium (128 St & 102 Ave); Mon, Apr 21 (8pm)*

**Malibu's Most Wanted** (CO, FP) Jamie Kennedy, Anthony Anderson, Taye Diggs and Ryan O'Neal star in *See Spot Run* director John Whitesell's comedy about a dopey white gangsta wannabe whose politician father arranges for him to be kidnapped and dropped off in Compton, hoping that the experience will cure him of his embarrassing behaviour.

**Marion Bridge** (P) Molly Parker, Rebecca Jenkins and Stacy Smith star in director Wiebke von Carolsfeld's family drama about three estranged sisters who are reunited when the middle child returns from Toronto to their small Nova Scotia hometown to help care for their dying mother. Screenplay by Daniel MacIvor

## FIRST-RUN MOVIES

**About Schmidt** (CO) Jack Nicholson, Kathy Bates and Dermot Mulroney star in *Election* director Alexander Payne's satirical comedy

about a newly retired actuary who embarks on a road trip to inject meaning into life following the death of his wife and his adoption of an African foster child. Based on the novel by Louis Begley.

**Agent Cody Banks** (CO, FP) Frankie Muniz, Hilary Duff and Angie Harmon star in *One Night at McCool's* director Harald Zwart's kidpic about a teenaged boy who, unbeknownst to his parents or classmates, lives a secret life as a highly trained special agent for the United States government.

**Anger Management** (CO, FP, L) Adam Sandler, Jack Nicholson and Marisa Tomei star in *Tommy Boy* director Peter Segal's comedy about a mild-mannered businessman who enrolls in a court-mandated anger-management program, only to be paired up with a psychotic instructor whose insane behaviour makes his life a living hell.

**Basic** (CO, FP) John Travolta, Samuel L. Jackson and Connie Nielsen star in *Die Hard* director John McTiernan's thriller about a DEA agent who is called in by an old friend to investigate the mysterious disappearance of several Army Ranger cadets and their drill instructor during a basic-training exercise.

**Bend It Like Beckham** (CO) Parminder Nagra, Keira Knightley and Jonathan Rhys-Meyers star in *Bhaji on the Beach* director Gurinder Chadha's ethnic comedy about a soccer-crazy British teenager who defies her traditional-minded Sikh parents by secretly joining a women's football league.

**Bowling for Columbine** (CO) Roger and Me writer/director Michael Moore examines Americans' love affair with firearms and probes the roots of the United States' astronomical gun-murder rate in this satirical documentary featuring interviews with Charlton Heston, Marilyn Manson and Matt Stone.

**Bringing Down the House** (CO) Steve Martin, Queen Latifah and Eugene Levy star in *The Wedding Planner* director Adam Shankman's comedy about an uptight tax attorney whose life is turned upside-down by a sassy black ex-convict whom he befriended in an Internet chatroom, believing her to be a white lawyer.

**Bulletproof Monk** (CO, FP, L) Chow Yun-Fat, Sean William Scott and Jaime King star in director Paul Hunter's adaptation of the comic book about an immortal Tibetan kung fu master and his wisecracking young American protégé who must join forces to protect a powerful ancient scroll.

**Chicago** (CO, FP) Renée Zellweger, Catherine Zeta-Jones and Richard Gere star in director Rob Marshall's flashy film version of the classic Bob Fosse stage musical about a pair of publicity-hungry murderesses manipulating the courts and the media in 1930s Chicago. Songs by John Kander and Fred Ebb.

**The Core** (CO, FP) Aaron Eckhart, Hilary Swank, Bruce Greenwood and Richard Jenkins star in *Entrapment* director Jon Amiel's disaster epic about an elite squad of NASA "terranoauts" who must travel to the centre of the globe and save the world when an experimental weapons test changes the temperature of the earth's core, potentially stopping the planet from revolving.

**Dreamcatcher** (FP) Thomas Jane, Morgan Freeman, Jason Lee and Timothy Olyphant star in *The Big Chill* director Lawrence Kasdan's adaptation of Stephen King's novel about four friends, linked since childhood by a strange telepathic bond, who must face off in the Maine woods against alien invaders with the power to possess the bodies of humans.

**Ghosts of the Abyss** (FP) *Titanic* director James Cameron's 3-D IMAX documentary, depicting the efforts of a team of historians and scientists to venture 2.5 miles beneath the surface of the North Atlantic and explore the wreck of the *Titanic* luxury cruise ship.

**Head of State** (CO) Chris Rock (who also directed and co-wrote the script), Bernie Mac and Tamala Jones star in this comedy about an outspoken black alderman who is unexpectedly called upon to run for U.S. president when the existing Democratic candidate drops dead in the middle of the campaign.

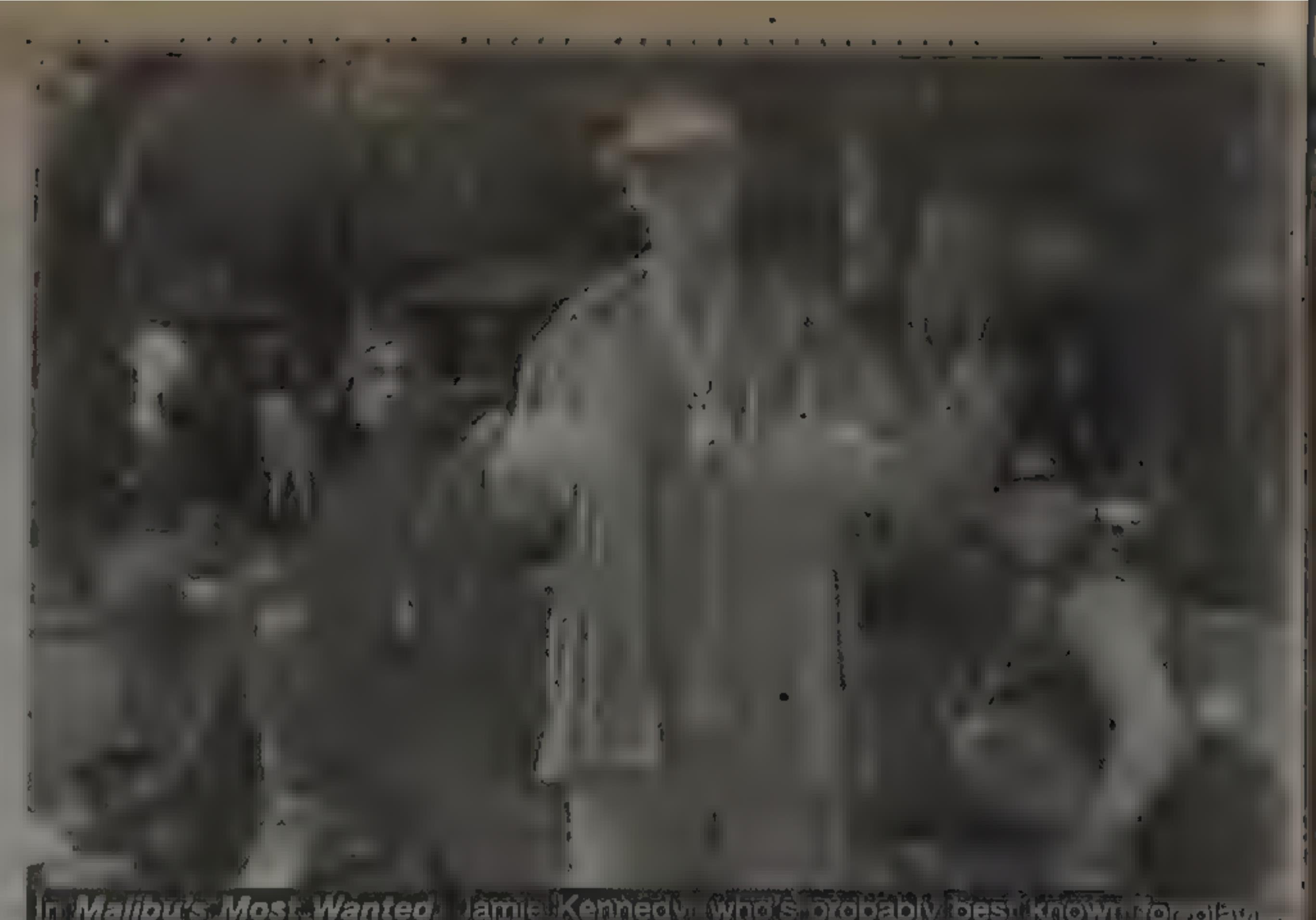
**The Hours** (FP) Nicole Kidman, Meryl Streep, Julianne Moore and Ed Harris star in *Billy Elliot* director Stephen Daldry's adaptation of Michael Cunningham's novel, which interweaves the stories of three women from different eras, all of whom have a close connection with Virginia Woolf's novel *Mrs. Dalloway*.

**How to Lose a Guy in 10 Days** (CO, FP) Kate Hudson, Matthew McConaughey and Adam Goldberg star in *Miss Congeniality* director Donald Petrie's romantic comedy about a ladies' man who bets his buddies he can stay in a relationship for longer than 10 days, unaware that his new girlfriend has bet her friends that she can drive a man away in no time flat.

**The Hunted** (FP) Tommy Lee Jones, Benicio Del Toro and Connie Nielsen star in *The French Connection* director William Friedkin's action picture about an FBI tracker on the trail of an elusive sniper who has been roaming the Oregon forests and picking off deer hunters for the sheer sport of it.

**The Lord of the Rings: The Two Towers** (CO, FP) Elijah Wood, Ian McKellen, Viggo Mortensen, Sean Astin, Christopher Lee and Andy Serkis star in the much-anticipated second installment of director Peter Jackson's epic film adaptation of J.R.R. Tolkien's trilogy of fantasy novels about a quest to destroy an all-powerful ring.

**A Man Apart** (CO) Vin Diesel, Larenz Tate and Timothy Olyphant star in *The Negotiator* director F. Gary Gray's action flick about a pair



**In Malibu's Most Wanted** Jamie Kennedy, who's probably best known for being the killer movie know-it-all from *Scream*, plays Brad Gluckman, a white would-be gangster rapper who causes more embarrassment to his father (Ryan O'Neal) than with separations toward becoming the next governor of California. (Brad Gluckman is a character Kennedy created on his TV show, *The Jamie Kennedy Experiment*. No, we've never heard of it either.) You can certainly roll your eyes at the moronic premise, but you can't accuse the studio of not hiring the right creative talent to bring it to the screen; screenwriters Fox Barr and Adam Small have not one but two *Pauly Shore* movies to their credit, and director John Whitesell's previous film was *See Spot Run*, a star vehicle for David Arquette.

of DEA officers who team up with a deposed drug lord to take down the new drug kingpin, a nefarious criminal named Diablo, after he murders the wife of one of the drug agents.

**Max** (P) John Cusack, Noah Taylor and Leelee Sobieski star in writer/director Menno Meyjes's speculative historical drama about the complex relationship between a Jewish museum owner and art collector in 1918 Munich named Max Rothman and a frustrated, rudderless young painter named Adolf Hitler.

**Old School** (CO) Luke Wilson, Will Ferrell and Vince Vaughn star in *Road Trip* director Todd Phillips's lowbrow comedy about a newly single thirtysomething man who relives his irresponsible younger days when he and two friends move into a huge house near the local college campus and set up a party-all-night "unofficial fraternity."

**Phone Booth** (CO, FP, L) Colin Farrell, Kiefer Sutherland and Katie Holmes star in *Batman and Robin* director Joel Schumacher's claustrophobic suspense film about a cocky New York publicist who answers a ringing public telephone, only to have a sniper on the other end of the line tell him that he'll be shot if he hangs up.

**The Pianist** (CO, FP, GA) Adrien Brody and Thomas Kretschmann star in *Chinatown* director Roman Polanski's intimate Holocaust drama, based on the true story of Polish musician Wladyslaw Szpilman, his experiences with his family in the Warsaw

Ghetto and the series of narrow escapes and unexpected offers of aid that helped him avoid death at the hands of the Nazis.

**Piglet's Big Movie** (CO, FP) The voices of John Fiedler and Jim Cummings are featured in this Disney animated feature, inspired by the *Winnie the Pooh* books by A.A. Milne in which the tiniest inhabitant of the Hundred-Acre Wood must overcome his natural timidity in order to save his friends from danger.

**Tears of the Sun** (CO) Bruce Willis, Monica Bellucci and Tom Skerritt star in *Training Day* director Antoine Fuqua's action/adventure about a veteran Navy SEAL who finds himself torn between duty and honour on an assignment to rescue an American aid worker operating a medical mission in war-torn Nigeria.

**What a Girl Wants** (CO, FP) Amanda Bynes, Colin Firth, Kelly Preston and Jonathan Pryce star in *Joe Dirt* director Dennis Gordon's tween-friendly comedy about an American girl who decides to reconnect with her estranged father, a starchy British aristocrat.

## LEGEND

CO: Cineplex Odeon, 444-5468

EFS: Edmonton Film Society, 439-5285

FP: Famous Players

GA: Garneau Theatre, 433-0728

L: Leduc Cinema, 986-2728

M: Metro Cinema, 425-9212

P: Princess Theatre, 433-0728

## GARNEAU theatre

8712 - 109 Street - 433-0728

## PRINCESS THEATRE

10337 - Whyte Ave. - 433-0728

**MAX**  
MONDAYS TO SUNDAYS

**MAX**  
Nightly 7:00 & 9:00 pm  
Fri - Sun Matinee 2:00 pm  
•14A•

**THE PIANIST**  
Nightly 6:50 & 9:30 pm  
Fri - Sun Matinee 2:00 pm  
•14A• (violent and disturbing scenes)

## PRINCESS THEATRE

10337 - Whyte Ave. - 433-0728

**MARION BRIDGE**  
Nightly 7:15 & 9:15 pm  
Fri - Sun 2:30 pm  
•14A•

## LEDUC CINEMAS

4702 50ST  
LEDUC, AB.  
MOVIE INFO  
LINE: 988 2728

**Anger Management**

14A

Daily 7:10, 9:25  
Fri-Mon Matinee 1:10, 3:30

**Phone Booth**

14A

Daily 7:20, 9:00  
Fri-Mon Matinee 1:20, 3:20

**Holes**

PG

Daily 7:00, 9:20  
Fri-Mon Matinee 1:10, 3:30

**Bulletproof Monk**

PG

Daily 7:05, 9:10  
Fri-Mon Matinee 1:00, 3:10

**Apr 25 - Identity**

**May 25 - X-Men II & The Lizzie Maguire Movie**

**2FOR1 ADMISSION**

Problems??

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every week  
for answers

# FILM LISTINGS

Showtimes for Friday, April 18 to Thursday, April 24

Times are subject to change at any time.  
Contact theatre for confirmation.

## GARNEAU

8712-109 St., 433-0728

14A

**THE PIANIST**  
Violent and disturbing scenes.  
Fri 6.50 9.30  
Sat-Sun 2.00

## PRINCESS

10337-82 Ave., 433-0728

14A

**MAX**  
Violent scenes.  
Fri 6.50 9.30  
Sat-Sun 2.00

## METRO CINEMA

9828-101A Ave,  
Citadel Theatre, 425-9212

14A

**WAR AND PEACE**

STC

## LEDUC CINEMAS

4762-50 St., 986-2728

14A

**ANGER MANAGEMENT**  
Daily 7.10 9.25  
Fri Sat Sun Mon 1.10 3.30

PG

**PHONE BOOTH**  
Coarse language throughout.  
Daily 7.20 9.00  
Fri Sat Sun Mon 3.20

PG

**HOLMES**  
Daily 7.00 9.20  
Fri Sat Sun Mon 1.10 3.30

G

**BULLETPROOF MONK**  
Violent scenes, not suitable for younger children.  
Daily 7.05 9.10  
Fri Sat Sun Mon 1.00 3.10

PG

## WETASKIWIN CINEMAS

(1) 780-352-3922

G

**WHAT A GIRL WANTS**  
Daily 2.00 3.00 7.00 9.15

G

## GRANDIN THEATRE

Grandin Mall, Sir Winston Churchill Ave,  
St. Albert, 458-9822

PG

**BULLETPROOF MONK**  
Violent scenes, not suitable for younger children.  
Daily 11.45 2.10 4.15 6.30 8.45

PG

**PIGLET'S BIG MOVIE**  
Daily 11.30 2.00 4.00

G

**THE CORE**  
Not suitable for younger children.  
Daily 6.30 9.00

PG

**PHONE BOOTH**  
Coarse language throughout.  
Daily 11.15 2.30 3.45 6.45 8.30

PG

**HEAD OF STATE**  
Coarse language.  
Daily 12.15 2.15 4.15 7.00 9.15

PG

**ANGER MANAGEMENT**  
Daily 11.00 1.45 4.30 7.00 9.15

14A

## CINEMA GUIDE

10200-102 Ave., 421-7020

**ANGER MANAGEMENT**  
Fn Sun-Thu 1.20 2.00 4.40 5.7 7.30 9.30 10.10  
Sat 1.20 2.40 5.7 7.30 9.30 10.10 12.00

14A

**PHONE BOOTH**  
Coarse language throughout.  
Thx Fn Sun-Thu 2.20 4.30 6.50 9.20  
Sat 2.20 4.30 6.50 9.20 12.00

14A

**WHAT A GIRL WANTS**  
Daily 1.40 4.10

G

**CHICAGO**  
Daily 6.40 9.10

14A

**BASIC**  
Coarse language, violent scenes.  
Daily 2.10 4.50 7.20 10.00

14A

**A MAN APART**  
Fn Sun-Thu 1.30 4.6.30 9.00  
Sat 1.30 4.6.30 9.12

18A

**THE GOOD THIEF**  
Coarse language. Daily 1.50 4.20 7.10 9.40

14A

**MALIBU'S MOST WANTED**

PG

**HOUSE OF 1000 CORPSES**  
Thx 1.00 3.10 5.20 7.40 9.50  
1.10 3.10 5.20 7.40 9.50 12.00

R

## WEST MALL 8

8882-170 St., 444-1829

**HOLES**  
Daily 12.40 3.45 6.40 9.20  
THX Daily 1.40 4.45 7.40 10.20

14A

**HOUSE OF 1000 CORPSES**  
Daily 1.20 3.40 5.50 8.15 10.40

PG

**TEARS OF THE SUN**  
Graphic war violence.  
Fri Mon-Thurs 7.10 9.45.  
Sat-Sun 1.30 4.10 7.10 9.45

PG

**HOW TO LOSE A GUY IN 10 DAYS**  
Suggestive language.  
Fri Mon-Thurs 6.40 9.10  
Sat-Sun 1.00 3.40 6.40 9.10

PG

**BOWLING FOR COLUMBINE**  
Fri Mon-Thurs 6.45 9.25  
Sat-Sun 1.10 3.50 6.45 9.25

14A

**THE PIANIST**  
Violence, disturbing scenes.  
Fri Mon-Thurs 6.35  
Sat-Sun 2.10 6.35

14A

**CHICAGO**  
Fri Mon-Thurs 7.9.30  
Sat-Sun 1.40 4.20 7.00 9.30

14A

**A MAN APART**  
Fri Mon-Thurs 7.20 9.50  
Sat-Sun 2.40 7.20 9.50

18A

**BEND IT LIKE BECKHAM**  
Fri Mon-Thurs 6.50 9.20  
Sat-Sun 1.20 4.6.50 9.20

PG

**OLD SCHOOL**  
Crude sexual content.  
Fri Mon-Thu 7.30  
Sat-Sun 1.50 4.40 7.30

PG

**HEAD OF STATE**  
Coarse language.  
Daily 9.55

PG

**BRINGING DOWN THE HOUSE**  
Suggestive language, not suitable for younger children. Daily 9.40

PG

**CLAREVIEW**

4211-139 Ave., 472-7600

14A

**ANGER MANAGEMENT**  
Daily 1.30 2.20 4.00 4.50 6.40 8.9 10.15

PG

**THE CORE**  
Not suitable for younger children.  
Daily 1.20 4.20 7.10 9.50

PG

**HOLMES**  
Daily 1.50 4.40 7.30 10

PG

**BASIC**  
Coarse language, violent scenes.  
Daily 5.10 7.20 9.30

14A

**AGENT CODY BANKS**  
Daily 2.30

PG

**BULLETPROOF MONK**  
Violent scenes, not suitable for younger children.  
Daily 1.40 4.10 7.00 9.20

PG

**PIGLET'S BIG MOVIE**  
Violent scenes, not suitable for younger children.  
Daily 1.40 4.10 7.00 9.20

PG

**THE RECRUIT**  
Coarse language.  
Fri Mon-Thurs 7.00 9.30  
Sat-Sun 1.45 4.30 7.00 9.30

PG

**VILLAGE TREE**

1 Gervais Rd., St. Albert, 459-1212

**AGENT CODY BANKS**

PG

Fri 6.45 9.15  
Sat-Sun 1.30 4.15 6.45 9.15

Mon-Thu 6.45

**HOW TO LOSE A GUY IN 10 DAYS**

PG

Suggestive language.  
Fri 6.45 9.15

Sat-Sun 1.45 4.15 6.45 9.15 Mon-Thu 6.45

**ABOUT SCHMIDT**

14A

Fri 6.30 9.00  
Sat-Sun 1.15 4.00 6.30 9.00

Mon-Thu 6.30

**OLD SCHOOL**

PG

Crude sexual content. Fri 7.30 10.00

Sat-Sun 2.45 7.30 10.00 Mon-Thu 7.30

**THE LORD OF THE RINGS: THE TWO TOWERS**

14A

Violent scenes, frightening scenes. Fri 8.45

Sat-Sun 1.00 4.45 8.45 Mon-Thu 6.30

**HOLMES**

PG

Fri 7.00 9.30 Sat-Sun 1.30 4.30 7.00 9.30

Mon-Thu 7.00

**BRINGING DOWN THE HOUSE**

PG

Suggestive language, not suitable for younger children

Fri 7.15 9.45

Sat-Sun 1.15 3.45 7.15 9.45

Mon-Thu 7.15

**WHAT A GIRL WANTS**

G

Fri 7.00 9.30

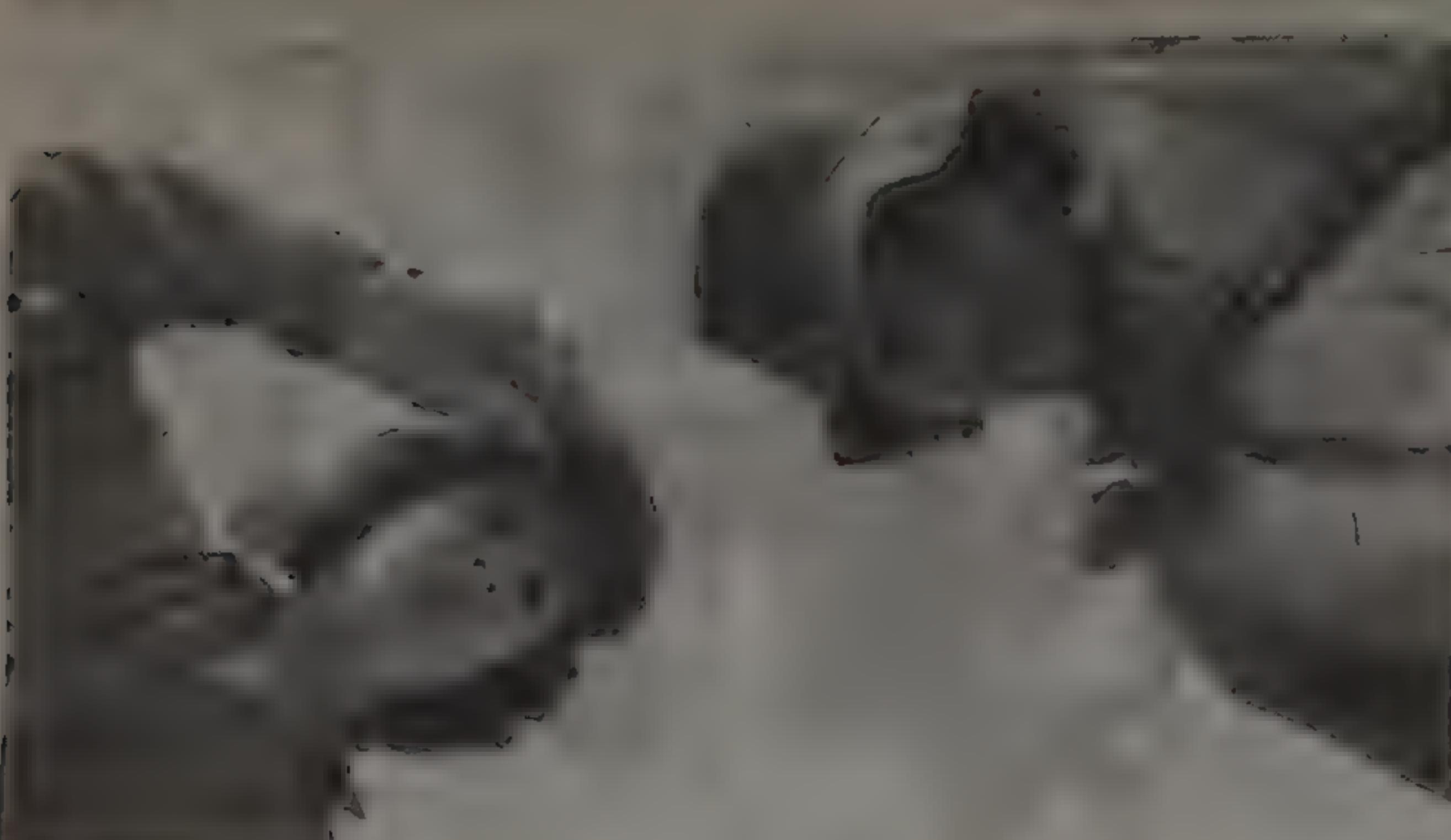
Sat-Sun 1.00 3.45 7.00 9.30

Mon-Thu 7.00

**A MAN APART**

PG

Fri 7.15 9.45



## The shovel demons

An A-list cast can't fill the entertainment void in Disney's *Holes*

By CHRIS WANGLER

**W**hen I was a kid, Disney's live-action films relied on the talents of journeyman actors, like the geriatric Eddie Albert and Ray Milland in *Escape to Witch Mountain*. Well, goodbye to all that. *Holes*, Disney's latest non-animated feature, is chock full of A-list names, all on paid vacation at Hollywood's most commercial studio. The occasion? An adaptation of a sure thing: Louis Sachar's popular 1999 young adult bestseller. But unlike the *Harry Potter* movies, also based on hot literary properties, this corporate cash grab never quite catches fire, ensuring the survival of the most time-honored celluloid tradition of all—turning wine into water.

"Could a pair of shoes falling from the sky be part of my destiny?" asks Stanley Yelnats (Shia LaBeouf), a teenage misfit who is caught red-handed with a famous athlete's pilfered shoes. Promptly sent away to the misnamed Camp Green Lake in Texas, Stanley spends every day digging holes in the middle of a desert plain, ostensibly as a character-building exercise. His fellow ditch-diggers, bearing nicknames like Magnet, Armpit and Squid, don't make things any easier, nor do spineless supervisors Mr. Sir (bombastically portrayed by Jon Voight) and the nasal Mr. Pendanski (Tim Blake Nelson).

Yet this dusty landscape conceals a history of betrayal, interminable curses and life-sustaining onions, fleshed out in a series of mystical, if confusing, flashbacks. Long ago, a beautiful white schoolteacher (Patricia Arquette) fell in love with Sam, a kindly black salesman (Dulé Hill). After Sam is killed by jealous thugs, Green Lake mysteriously evaporates and "Kissin' Kate" Barlow quickly transformed from a gentle schoolteacher into a vicious bandit, terrorizes the locals as revenge for her lover's murder. Which helps to explain, in theory at least, why Warden Walker (Sigourney Weaver)—a highly inconsistent character—has

REVUE  
**FAMILY**

which makes his hapless family rich and breaks an interminable Yelnats family curse, first uttered in Latvia long ago by a mysterious black witch (Eartha Kitt). Thus is the karmic balance once again restored in the Magical World of Disney.

**ODDLY ENOUGH**, this kiddie hybrid of *Cool Hand Luke* and *The Goonies* is not really a Disney product at all, although the studio handled the release and promotion. For their first project, Walden Media producers draw on a quirky, suspenseful story that deals with buried treasure, historical convergences and teenage alienation. Unfortunately, their reach exceeds their grasp as they attempt to create a movie for all audiences, only to end up not appealing to anyone in particular.

Director Andrew Davis, best known for *The Fugitive*, might seem like a sensible candidate to salvage this story of the wrongly accused, but he never quite shakes his uneasiness with meditative historical sequences and unremarkable adolescent actors, in particular Shia LaBeouf. Although he solicits passable performances from the aging grownups, including a tasty cameo by former *SNL* regular Siobahn Fallon, by the time the film picks up steam, it's too late. If your kid has ADD or a twitchy videogame thumb, *Holes* might shut him up for a couple hours. Otherwise, save your money and rent *Bambi*. ☐

**HOLMES**

Directed by Andrew Davis • Written by Louis Sachar and Brent Hanley • Starring Jon Voight, Sigourney Weaver, Patricia Arquette and Shia LaBeouf • Opens Fri, Apr 18

# Lama told me not to come

*Bulletproof Monk* is too vulnerable to comparisons to better action pictures

By CHRIS WANGLER

**T**he final *Matrix Reloaded* trailer just came out. In a word: otherworldly. According to a fascinating article in *Wired*, F/X guru John Gaeta has all but reinvented digital cinematography. One of the crowning glories is the so-called "Burly Brawl," in which an omnipotent Neo battles more than 100 CGI Agent Smiths. In another scene, Trinity pilots a crotchrocket in an unbelievable chase sequence, easily on par with anything from *T2*. Given that level of rabid anticipation, the overhyped *Bulletproof Monk* just can't compare—it's a kind of *Mac and Me* to the first *Matrix*'s *E.T.*

Tibet, 1943. A nameless monk (Chow Yun-Fat) is entrusted with a mysterious scroll that grants special powers to its bearer. Now, with his travels at an end, the monk decides to confer his sacred duties on to Kar (Seann William Scott), an orphaned New York pickpocket who has learned his unruly moves from old kung fu movies. But

before the monk can pass the baton, he must confront an familiar Nazi opponent (Karel Roden), who sends his bitchy blonde granddaughter (Victoria Smurfit), along with a small army of CIA lookalikes, to fetch the scroll, intent on using its powers to recover his youth and rid the world of inferior races. The master and his apprentice, meanwhile, get some help from Jade (Jaime King), no slouch herself in the martial arts department, although a bit wooden in the acting department.

Based on a comic book, this East-meets-West martial arts picture

**REVUE ACTION**

is a mediocre debut from greenhorn director Paul Hunter, best known for his music videos (including Eminem's recent "Superman"). Although Chow Yun-Fat delivers his lines with the charm and levity of a compassionate Buddha, this role, his first since *Crouching Tiger, Hidden Dragon*, is something of a letdown. Neither he nor rising star Seann William Scott (Stifler from the *American Pie* movies) can do much with a silly script by Ethan Reiff and Cyrus Voris.

Audiences, of course, will be more interested in the action

sequences, a principal draw in an John Woo/Chow Yun-Fat collaboration. Unfortunately, the slim pickings this time out are choppy and unoriginal and make poor use of *Matrix*-style "bullet time"—proof perhaps, that once the bar has been raised, trying to lower it and jump over simply won't cut the mustard.

The yawns arrive in the middle of the predictable climax, in which Kar and Jade infiltrate the subterranean laboratory of Herr Strucker (terribly un-Germanic surname) to rescue the bulletproof monk from a ridiculous torture device, not entirely unlike the one Mel Brooks gets Kermit under in *The Muppet Movie*. By the time the smoke clears, the monk, like his master before him, is ready to surrender the scroll to Kar and Jade, now a tandem who despite their pathetic lack of training, will spend the rest of their days protecting its secrets. Such a destiny is similar, in my opinion, to the guy whose only responsibility is to guard the Stanley Cup. While such a life's vocation seems compelling to ponder, it's totally overrated in reality—a lot like this movie. ☐

### BULLETPROOF MONK

Directed by Paul Hunter • Written by Ethan Reiff and Cyrus Voris • Starring Chow Yun-Fat, Seann William Scott and Jaime King • Now playing

## Bodies in bad times

Rob Zombie cranks up the gore but not the terror in *House of 1000 Corpses*

By BRIAN GIBSON

**R**emember those haunted house rides at the amusement park that you took as a kid? You'd get in the car, creak down the railed track, move through the doors and try to be frightened by eerie noises filtering through bad speakers, stiffly moving mechanical models lurching awkwardly at you and the glow-painted roof beam that never really looked, not even for an instant, like it was falling down on you. Well, if you miss those spook-yourself-or-be-bored-stiff House of Horror childhood experiences, you might enjoy *House of 1000 Corpses*. But I would wait until you can sit down on Halloween night in front of the video release or until the movie plays at your local drive-in.

Jerry and Phil, two buddies driving with their girlfriends Denise and Mary, stop for gas at Captain Spaulding's "Museum of Monsters and Madmen." Intrigued by a story about Dr. Satan on the ghost-house ride Spaulding (Sid Haig) takes them on, they head over to "Deadwood," where the infamous surgeon and

mass murderer was hanged, his body disappearing the next day. On the way, they pick up Baby (Sheri Moon), a giggling vixen who takes them home to her crazed clan after someone shoots out a tire on their car. Meanwhile, five local cheerleaders have disappeared and Halloween is approaching....

*House of 1000 Corpses*, the campy film debut of industrial-metal rocker Rob Zombie, offers all the staples of the gorefest genre. Setting his film in 1977 (post-*Texas Chainsaw Massacre* but pre-Mike Myers), Zombie hangs nearly every horror film convention on his "stranded in a

**REVUE HORROR**

stormy night" skeleton of a plot. There's the crazed clown, his hulking mute lackey, a Manson-like ravaging killer (Bill Moseley) who wears the skin of one of his victims, lobotomized zombies, a mask-wearing burn victim, a pickled fetus in a jar, a knife-licking, half-naked murderer, a gas-masked, cleaver-wielding behemoth, a corridor of corpses.... But even with all the violence, blood, killing and general freakishness, I was never scared by this B-movie or its Grade-Z dialogue. ☐

**THE FILM USUALLY HAS** such a cartoonish, pulpy feel that all the spills and chills seem fake and unsurprising. I was puzzled, though, that

Zombie didn't try to use more music to enhance the kitschiness of the film or to spook out the audience before the horror scenes. His own grinding goth-rock songs are by far the picture's best feature, and there's a hilarious, slo-mo massacre of the good guys by the bad ghouls to the tune of Slim Whitman's "I Remember You."

For all the bodies that litter the screen, Zombie plays it safe with violence against women: in a film about maniacal male killers and torturers, only men are shown being slashed and carved. The only creepy moment comes when Denise has her bunny suit (don't ask) ripped off by two men in an underground cavern, leaving her with nothing on but a Dorothy dress, as though she's stepped into *The Wizard of Oz vs. Freddy*.

The dialogue ranges from banal ("This is insane!") to bad ("He's a real *ladykiller*"). And there aren't even enough sly jokes or clever allusions (Baby's freakish brother Tiny eats a cereal called "Agatha Crispies" out of a dog dish) to warrant watching it again on a special-features DVD. Unless, that is, the material Zombie cut in order to get an R-rating for this C-movie is truly spine-tingling. ☐

### HOUSE OF 1000 CORPSES

Written and directed by Rob Zombie • Starring Sid Haig and Bill Moseley • Opens Fri, Apr 18

# Here comes the warm Chet

*Time After Time* can't quite penetrate the mystery of Chet Baker... but who could?

BY PAUL MATWYCHUK

certainly don't envy the task Crow's Theatre faced when it came time for them to cast the title role in playwright James O'Reilly's jazz play *Time After Time: The Chet Baker Project*. Not only did they need to find someone who could look and act like the famously doomed musician (whose youthful good looks, lifelong drug addiction and impenetrable, self-destructive personality make him one of the most frustrating yet romantic figures in all of jazz history) but he needed to be able to sing and play the trumpet like him as well. They ultimately cast a Toronto musician named Danny DePoe in the role. DePoe doesn't quite have Baker's blank, leonine face, but his hooded, half-lidded eyes do suggest some of Baker's mysterious, self-regarding allure—that fogged-in expression that made it appear as if he were always watching himself from about 10 feet away while he played. And DePoe does a remarkable imitation of Baker's singing voice, which managed to be so intimate and expressive while barely every wandering out of its almost comically limited octave-and-a-half range. (DePoe absolutely nails the way Baker would approach high notes—suggesting them rather than actually hitting them, as if he realized that his music's hypnotic, languid spell would be broken by anything that smacked of actual effort.)

What DePoe can't do—and which I doubt any other actor could, either—is evoke Baker's mysterious charisma, a doom-laden glamour so potent that even today, the sound of his solos and the photographs that guys like William Claxton took of him in prime have the ability to mesmerize people who don't even care about jazz. O'Reilly doesn't make the connection explicit in his

**REVUE THEATRE**  
play, but Baker's allure itself acts like a drug—addictive and able to evoke strong, pleasurable emotions in small doses, but emptier and more unsatisfying the more time you spend in its company.

**AT LEAST, THAT'S HOW** O'Reilly's main character comes to regard Baker by the end of the play. *Time After Time* touches on the major incidents in Baker's life, but it's far from a conventional biography; instead, the play's main character is a middle-aged, somewhat square writer named Ted (Randy Hughson) who guides us through a loosely structured series of musical numbers, scenes from Baker's past, present-day interviews with Baker's friends and lovers and ruminations on his own love affairs, but every approach Ted takes turns out to be another blind alley. He's a little like Thompson, the reporter character from *Citizen Kane* (Ted's encounters with Baker's ex-wife Ruth especially recall Thompson's scenes with Susan Alexander, who's also a drunken would-be singer)—except there's no Rosebud in Chet Baker's life. Try as he might, Ted can't even begin to figure out where the loneliness in Baker's music came from, why he abandoned

the people who loved him the most or what compelled him to make such a shambles of his career.

I respect the way O'Reilly refuses to invent some simplistic, phony-baloney Freudian explanation for Baker's behaviour, but that doesn't change the fact that *Time After Time* is still a play with a vacuum at the centre of it; after a certain point, I think, Baker's emptiness just stops being interesting and none of the other characters in O'Reilly's script are quite compelling enough to make up for it. Besides DePoe and Hughson, all the remaining roles are played by Philippa Domville and Shaun Smyth, who have a tendency to settle for broad accents and actors' tics instead of characterizations. (Domville, who plays all of Baker's wives, really lays the accents on double-thick; one moment she's English, the next she's an Okie and the next she's wearing a wide-brimmed hat and doing a clenched-jawed Easterner's accent that makes her look and sound like Anita O'Day.)

**I DON'T THINK** the subtitle of *Time After Time: The Chet Baker Project* is an accident; at one point, Ted lugs a box crammed with notes, photos and research material labelled "Chet



Danny DePoe and Philippa Domville in *Time After Time: The Chet Baker Project*

Baker Project" onto the stage, and O'Reilly's script feels—intentionally—more like an unresolved, work-in-progress scrapbook of ideas and personal reflections about Baker than a conventional, "well-made" stage biography. But while the idea of a play where the playwright openly admits to not having made up his mind about his subject, to still be figuring his characters out even after the performance has started, appeals strongly to me, I still wished *Time After Time* had built to a stronger conclusion. (If Baker has to remain an enigma, perhaps the flashbacks to an old relationship of Ted's could have had more emotional focus.)

Still, Hughson is a likably unpre-

tentious narrator and the show has a fine live jazz score by Logan Medland, Doug Stephenson and Sandro Dominelli—an important factor in a play that's probably 50 per cent music. And if not everything in the play works, it's because O'Reilly takes the opposite approach from Chet Baker: he actually tries to hit a wide range of notes. He reaches for those octaves. ♦

## TIME AFTER TIME: THE CHET BAKER PROJECT

Directed by Jim Millan • Written by James O'Reilly • Starring Randy Hughson, Danny DePoe, Shaun Smyth and Philippa Domville • Rice Theatre, The Citadel • To May 4 • 425-1820

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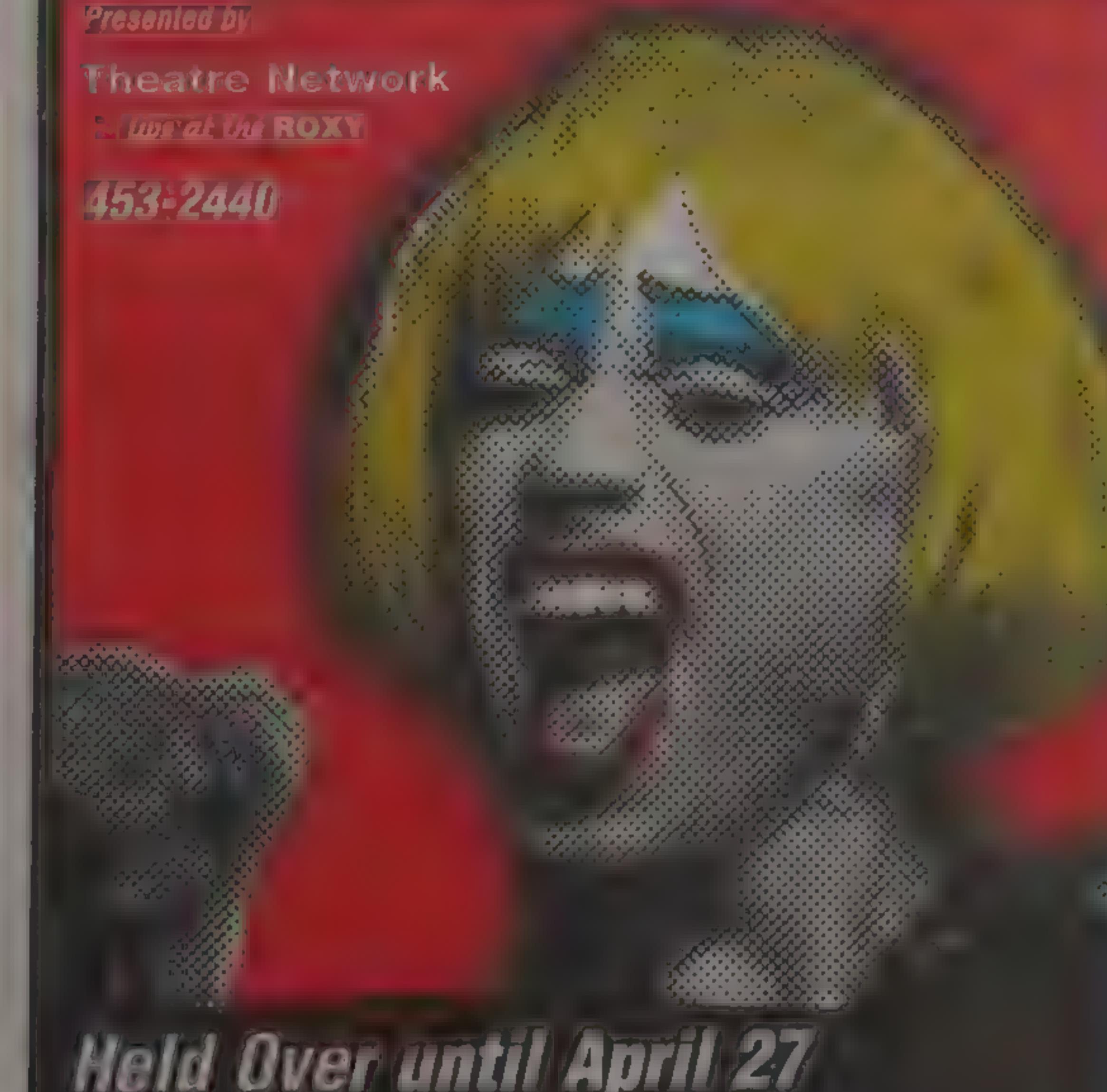


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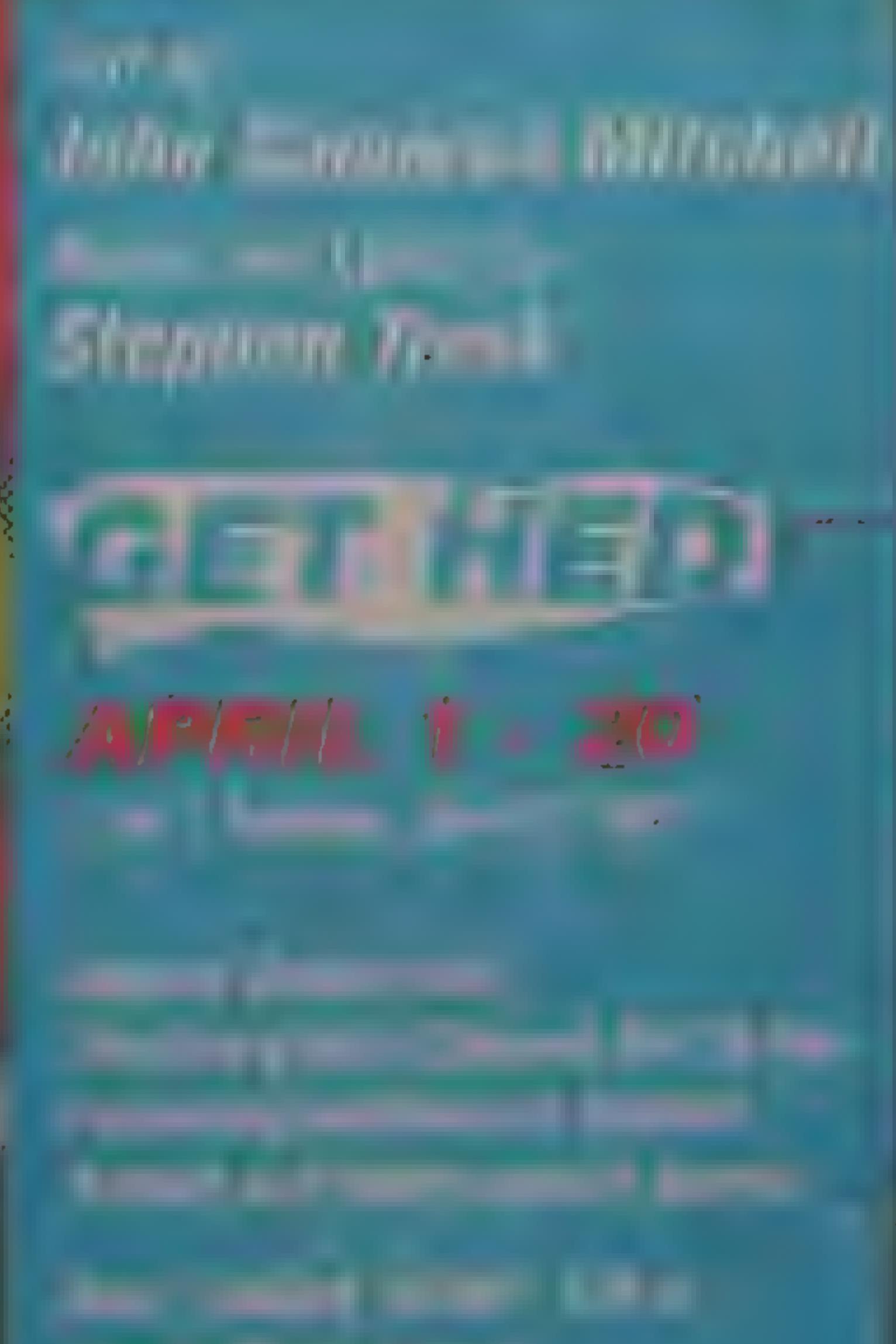
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# Everything's coming up Roses

Peppy GN'R musical *Paradise City* could use a few more illusions

BY PAUL MATWYCHUK

In the new musical *Paradise City*, Andrew Bursey plays a typical musical hero—he's Luke, a fresh-faced farm boy who's recently arrived in the big city, stars in his eyes, a suitcase in his hand and a dorky pair of suspenders holding up his pants. He even falls in love in classic musical fashion: on his very first night in the city, he spots a beautiful girl named Michelle (Jocelyn Ahlf) singing torch songs at the neighbourhood bar and, instantly sensing that she doesn't belong in those tawdry surroundings, promises her that he'll take her away to something better. But *Paradise City* stops being typical whenever any of the characters starts to sing: Michelle's big torch song is "You Could Be Mine" from Guns N' Roses' *Use Your Illusion* album ("Cause you could be mine/But you're way out of line/With your bitch slap rippin'/And your cocaine tongue"—sing along, everybody!) and when Luke tells his boss that he's fallen in love, he expresses his joy while per-

forming a jaunty soft-shoe version of "Sweet Child o' Mine."

*Paradise City*, written and directed by Belinda Cornish, is one of the weirdest concoctions of the 2002/3 theatre season; it's a full-scale song 'n' dance musical with all the show tunes taken out and Guns N' Roses songs inserted in their place. "Welcome to the Jungle" kicks off the show the way "Willkommen" set the mood of *Cabaret*, "My Michelle" becomes an innocent declaration of love in the vein of "My Funny

## REVUE THEATRE

Valentine" and "Don't Cry" becomes a threatening serenade that a violent mobster sings to an underling who's just botched an important caper in a scene reminiscent of the "Pretty Women" number from *Sweeney Todd*. (And musical director Dana Wylie has done an ace job of arranging these songs into all sorts of unpredictable new styles—who knew the title song would work so well as a foot-stomping gospel number?)

The show obviously has plenty of camp value and the large, nine-member cast is filled with funny people, including Celina Stachow, Garrett Ross, Briana Buckmaster and Dana Andersen (who wears a hilarious expression during the big pro-

duction numbers that seems to say "You think you're surprised to see me singing and dancing? Imagine me!"). But Cornish seems hesitant to push the material into outright comedy—the second act in particular sees the plot taking some pretty dark turns, as Luke gets involved with a ring of car thieves while Michelle and her sister Christine both struggle to deal with their abusive boyfriends.

**IT'S HARD TO KNOW** how to react to these scenes; the stylized characterizations and the tongue-in-cheek musical numbers at the top of the show (not to mention the way Cornish coyly drops the titles of Guns N' Roses albums into the dialogue) prime the audience to laugh, and so it's a little disconcerting to realize that we're meant to start taking these characters more or less seriously. The melodramatic world of Axl Rose's songs—full of hard-living 16-year-old girls, unsympathetic mothers, motorcycles, drugs and porno, all filtered through the soft-headed poetry of rock 'n' roll—is close to self-parody already, and it's a little disappointing that Cornish's fairly humdrum storyline doesn't try to reach those same lurid emotional heights. In any case, somewhere along the line, the show's strong central conceit—the humourous contrast between Guns N' Roses'

outrageously dark lyrics and the cheerful world of musical comedy, as well as the contrast between the cynical inhabitants of Paradise City and Luke's infectious innocence and optimism—gets abandoned.

There's an appealing chemistry between Bursey and Garrett Ross (as Vic, the kind-hearted owner of the local bar); their delightful "Sweet Child o' Mine" number is the highlight of the show. I also liked Ahlf's spontaneity during her musical numbers—Bursey's earnestness genuinely seems to be wearing down her character's defences. And Jesse Gervais, playing an obnoxious hood named Tommy, deserves bonus points for an improvised bit he did the night I caught the show—when he accidentally dropped a lemon slice he was eating onto the floor, he was so committed to his uncouth character that he didn't hesitate a second before picking it up and popping it into his mouth anyway.

*Paradise City* has such a fun premise and such a talented team behind it that it's too bad it couldn't have undergone an extra month or so of dramaturgy so that its creators could figure out their attitude toward the material and ask some basic questions about its tone before putting it on the stage. Right now, though, it's a show that seems stuck halfway between a send-up and a



Andrew Bursey in *Paradise City*

straight musical—and that's almost as much of an oxymoron as "Chinese democracy." □

## PARADISE CITY

Written and directed by Belinda Cornish  
• Starring Andrew Bursey, Jocelyn Ahlf  
Scott Walters and Celina Stachow •  
Varscona Theatre • To April 20

# The great xeriscape

Harcourt House exhibit asks visitors to vote on its new public face

BY AGNIESZKA MATEJKO

Christal Pshyk proves that great ideas really do have humble beginnings. Last summer, Pshyk (currently the executive director of Harcourt House) was assigned the task of tending the gallery's large front lawn. While dutifully mowing away, sweat pouring down her face, she complained, "I never, ever want to mow this lawn again!"

Her wish was promptly answered as the summer turned to be one of the hottest on record. Trying to keep the parched lawn from blowing away now became a Sisyphean task. "You need to water that lawn!" gallery-goers would complain. "We are not a golf course," Pshyk grumbled to herself as she continued to pour expensive water into a ground that swallowed it without any visible improvement. Pshyk resolved to find a creative solution to the gallery's lawn problem. "There are things that we could do with it that would make the space usable and extend the relationship with the community in the

street," she decided. Within a short time, a public call went out for a competition, dubbed *xeriscape-exoscape*, to transform the front of the gallery—and, of course, to reduce the maintenance.

"With all the development and activity that's going on downtown, this is a perfect project for Harcourt and Art in Public Places to be working on," says Pshyk. "I haven't seen this much building activity in the city." The gallery is located close to the rail tracks where Railtown's innovative living environments have sprouted

## REVUE VISUAL ARTS

up, and what with all the downtown traffic and rejuvenation projects going on all around, it seemed to make perfect sense to have a gallery with an outdoor public space component. Plus, having a more public space seemed like a way to improve the gallery's visibility—the Harcourt House building looks more like a drab office walk-up, to the point where even the people who regularly attend art classes there comment to the gallery staff, "Oh, I didn't know this was an art gallery!" "A lot of the businesses around don't know what we do," says Pshyk. "[This project] would make people notice."

Numerous artists, architects and

designers answered Pshyk's call. Their proposals are currently hanging in the gallery for the public to survey. "We are looking for public input," Pshyk says as she points out the election-style ballot box where visitors are invited to cast their votes. I immediately (and gleefully) make my choice—I strongly support the notion of public input into art that we will all be subjected to, or inspired by, for generations to come.

**ALTHOUGH ALL THE SUBMISSIONS** depict lovely garden designs—ones that any homeowner would be proud of—there is a certain lack of innovative, startling or memorable proposals. The only proposal that really captured my imagination was that of architect Shafraaz Kaba. "[This design] is not meant to be a little park in the front of the building, but an extension of the gallery," explains Kaba, who proposes a grid of movable boxes. "When I thought how galleries work, I thought of programmable space, like in a gallery where you can move walls and change lighting." Kaba's plan would allow local artists to periodically rearrange the space into a sculpture garden by removing all or some of the planters. Alternatively, the planters could create an urban garden of wild grasses. The styrofoam inserts in the planters may be filled with snow and lifted out for a snow

sculpture project or for ice-carving. The entire plinth garden could even be removed and water could be poured into the ground cavities, creating a kind of reflective blanket.

How would the gallery pay for a forklift to continually rearrange the garden? Kaba smiles benignly at my concerns, as he's already researched that difficulty. "It's about using materials to the cutting edge, to the best of their ability," he says. "Everyone has a preconceived idea that concrete is heavy, but there are many ways to push the boundaries of materials." As a student, one of Kaba's projects was to design a three-man concrete canoe that could actually float! If Kaba can design a floating cement canoe, then remov-

ing these gallery plinths with three or four people should be a breeze.

"This project is close to my heart," says Pshyk, who dreams of an outdoor space that brings people together and makes the gallery a popular destination. Kaba echoes her sentiments: "What has to happen on the lawn is something remarkable, something that wasn't a typical landscaped park setting, so people say 'What's that?' and that may draw them into the gallery." Whatever project is finally chosen, we can only hope that Harcourt's dreams come true—and that Pshyk never has to mow that lawn again. □

XERISCAPE/EXOSCAPE  
Harcourt House • To April 26

# DOSSIER

How private is your private life?

her nightly serenade to the Moon (Shannon Larson), he responds by saying how stupid it is to sing to the moon in the first place. Insulted, the Moon throws a diva fit, leaves the sky and plunges the world into darkness.

Randall Fraser (making his debut as a director after years as a set and costume designer) has recognized that King's story is a romp, containing only the most incidental of social messages, and he's encouraged his cast to clown around as much as they can—especially Corey, who's a veteran of several plays for young audiences and never seems happier than when kids are laughing at what an idiot he is.

Even at its fairly brief running time, the storyline feels a little on the thin side. The cast of minor puppet characters (including a bear, a skunk and a talking rock) feel underused, and I especially wished Sewell and King could have dreamed up a more interesting adventure for the egotistical Moon once she leaves the familiar world of the sky. *Coyote Sings to the Moon* is the second new play based on Thomas King's writing to play Edmonton in just over a month (Sound and Fury Theatre's *One Good Story, That One* premiered in the same space back in March); neither production is entirely successful, but it's a pleasure to see so many local theatre companies trying to find a way of bringing King's unique literary voice to the stage.

King's book has been adapted to the stage by local playwright Anna Marie Sewell, who stays true to King's rambunctious, irreverent sense of humour. The story is narrated by a character known only as Old Woman (Alison Wells)—and frequently interrupted by the less-than-wily Coyote (Kevin Corey), who can't resist hogging the spotlight. But when the Old Woman tells Coyote that his tuneless caterwauling is ruining

### Footage... and an Inch

This isn't technically a theatre event, but so many local stage actors are involved

in it that I feel perfectly justified in plugging it here. I'm talking about the **Independent Action Video Mini-Festival**, which takes place this Friday and Saturday at 8 p.m. at Azimuth Theatre (11315-106 Ave) and features a harvest of short films and videos starring the likes of Ron Pederson, Josh Dean, Donovan Workun and Chris Craddock, most of them directed either by local improv guru Dana Andersen or his nephew, low-budget action auteur Bill Minsky. Minsky's latest, *Purple Gas*, screens Friday along with Andersen's *SubPlot II*; on Saturday night, it's a double bill of Minsky's *Spiderman: Attack of the Octopus* and Andersen's *Christ, It's Easter Nick or John!* Call 454-0583 for more information.

And finally, Theatre Network has announced that they're holding over their smash-hit musical *Hedwig and the Angry Inch* for an extra week, from April 22 to 27. Give Edmontonians an *Inch* and they'll take a mile. ☺

**Catalyst Theatre**  
April 24-May

**TICKETS 420-1757**



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SYMPORIUM



VUEWEEKLY



**JOHNSON GALLERY** 11817-80 St (479-8424) • Open Tue-Fri 9:30am-5:30pm; Sat 9:30am-4pm • Artworks by Wendy Risdale, Don Sharpe. Prints by Toti, Jack Ellis, Joe Haire and Harold Lyon. Serigraphs by George Weber. Pottery by Noboru Kubo • Through April

**MCMULLEN GALLERY** U of A Hospital, East Entrance, 8440-112 St (407-7152) • Open Mon-Fri 10am-8pm, Sat-Sun 1-8pm • **MISCELLANEOUS CONNECTIONS:** Darren Bertrand, Fiona Connell, Dick Der, Keath Lingle and Ruby J. Mah's diverse outlooks on life through art • Until June 15

**MISERICORDIA HOSPITAL** 16940-87 Ave 476-8552) • Artworks by the Society of Western Canadian Artists • Until Apr. 29

**MUDGY WATERS CAPPUCINO BAR** 8211-111 St • **UNHEALTHY MARRIAGE. HEARTWARMING VS HEART-STOPPING:** An art and poetry show by Corey Hamilton and Mark Kozub • Until Apr. 30

**MULTICULTURAL CENTRE PUBLIC ART GALLERY** 5411-51 St, Stony Plain • Open daily 10am-4pm • **MOROCCAN JOURNEY:** Photographic installation by Naomi Marathalingam • Until May 5

**MUSÉE HÉRITAGE MUSEUM** 5 St. Anne Street, St. Albert (459-1528) • Open Mon-Sat 10am-5pm; Sun 1-5pm • **THE HANDS OF A MASTER:** Until May 3 • **THE MASTER SPEAKS:** Series of presentations featuring a craft and an artisan; every Sat until Apr. 26; \$2 (suggested donation/person) • Woodcarving with Joyce Buchannon; Sat, Apr. 19 (1pm and 3pm) • Floral art with Betty Beard; Sat, Apr. 26 (1pm and 3pm)

**MUTTART CONSERVATORY** 9626-96A St (496-8755) • Open Mon-Fri 9am-6pm; Sat-Sun 11am-6pm • Artworks by the students of Artistic Statement School of Fine Art (ages 6-17) • Until Apr. 24

**NINA HAGGERTY CENTRE FOR THE ARTS** 9704-111 Ave (474-7511) • Open Mon-Fri 10am-2pm • **OUT/INSIDE ART:** Group show

**PROFILES PUBLIC ART GALLERY** 19 Perron Street, St. Albert (460-4310) • Open Mon-Sat 10-5pm; Thu 10am-8pm • **MID-WAY:** Artworks by Doreen Dubreuil, Michael S. Blyth, Paul Murasko and Ralph Heidmann • Until May 3

**PROVINCIAL MUSEUM OF ALBERTA** 12845-102 Ave (453-9100) • Open weekdays 9am-9pm; weekends 9am-5pm • **SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY:** Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. Permanent exhibit **TREASURES OF THE EARTH** Geology collection. Permanent exhibit • **THE NATURAL HISTORY GALLERY:** • **BUG ROOM:** Live invertebrate display. Permanent exhibit • **THE BIRD GALLERIES:** Mounted birds. Permanent exhibit • **THE WILD ALBERTA PREVIEW GALLERY:** Sneak peek at the new gallery's layout • **ANCIENT ROME:** Until Apr. 21 • **A TO Z AT THE MUSEUM:** Every Sat (9am-11am); family drop-in program • **EVENINGS AT ALICE'S:** At the Museum Café, last Fri evening of each month

**RICE THEATRE LOBBY** See What's Happening Downtown

SEE NEXT PAGE

BY PAUL MATWYCHUK

### Everyone's gone to the Moon

**Coyote Sings to the Moon** • Kaasa Theatre (Jubilee Auditorium) • To Apr 20 • **revUE** According to the stereotype, native Americans have an worn affinity for the wonders of the natural world and a mystical respect for the way plants, animals and the weather exist in perfect, blissful harmony. And it's refreshing to see the way part-Cherokee author Thomas King portrays nature in his children's book *Coyote Sings to the Moon*—as a place full of immature troublemakers whose neurotic behaviour constantly threatens to blow the entire universe out of whack.

King's book has been adapted to the stage by local playwright Anna Marie Sewell, who stays true to King's rambunctious, irreverent sense of humour. The story is narrated by a character known only as Old Woman (Alison Wells)—and frequently interrupted by the less-than-wily Coyote (Kevin Corey), who can't resist hogging the spotlight. But when the Old Woman tells Coyote that his tuneless caterwauling is ruining

## Haiku Horoscope

### ARIES

(Mar 21-Apr 19)

Don't leave home this week  
Also be on the lookout  
For paranoid freaks

### TAURUS

(Apr 20-May 20)

It looks like a  
day to die, and also  
planting flowers

### GEMINI

(May 21-June 20)

Be wary of those  
Who claim to tell the future  
With tarot crackers

### CANCER

(June 21-July 22)

Frenemies from heaven  
Falling to the Earth means you  
Must stop taking drugs

### LEO

(July 23-Aug 22)

Though the wizard has  
Promised you courage, he will  
Renegate on the deal

### VIRGO

(Aug 23-Sept 22)

It's like a game  
You will never win it and  
You think it's stupid

### LIBRA

(Sept 23-Oct 22)

The best thing about  
Being you this week will be  
Reading this column

### SCORPIO

(Oct 23-Nov 21)

Watch for falling rocks  
Especially any rocks  
To which you are tied

### SAGITTARIUS

(Nov 22-Dec 21)

Be kind to others  
When the robots take over  
Then you will need friends

### CAPRICORN

(Dec 22-Jan 19)

In the future the  
Stars reveal their mysteries  
But today they sleep

### AQUARIUS

(Jan 20-Feb 18)

A vision of Hell  
Will reveal itself to you  
Unless you shut up

### PISCES

(Feb 19-Mar 20)

Whoever said that  
Truth will set you free is due  
For an ass-whupping

by Jonathan Ball, Registered Fraud

Fax your free listings to 426-2889 or e-mail them to [listings@vive.ab.ca](mailto:listings@vive.ab.ca). Deadline is Friday at 3pm

### DANCE

**CONTACT IMPROV DANCE** McKernan Community Hall, 11341-78 Ave (450-3336) • Every Sun (3-5pm): Dance Jam. Contact Improv, a dance of weight-sharing, gravity, momentum and stillness

**ISIS DANCE PRODUCTIONS** Festival Place, 100 Festival Way, Sherwood Park (439-3378/439-3378) • *Midnight at the Oasis:* Middle-eastern bellydance recital • Mon, Apr. 21 (7:30pm) • \$15 • Tickets available at Festival Place box office, and Isis Dance Productions

**SALSA RICA DANCE COMPANY** Dance Central Studio, 12004-111 Ave (433-8314/709-5425) • Performances by Salsa dancers • Fundraiser; all profits go to sending Salsa Rica to Los Angeles to represent Canada at the 2003 West Coast Salsa Congress • Sat, Apr. 26 (9pm) • \$20

**THREE, TWO, ONE** La Cité francophone, 8627-91 St (rue Marianne Gaboury) • Presented by Mile Zero Dance • Three works by Tonya Lockyer, Gerry Morita, and Bobbie Todd • Apr. 25-26 (8pm) • Tickets available at TIX on the Square (420-1757)

**AGNES BUGERA GALLERY** 12310 Jasper Ave (482-2854) • **MEMORIES:** Mixed media works by Alain Attar • Apr. 26-May 9 • Opening reception, artist in attendance: Apr. 26 • Spring Gallery Walk: Sat, Apr. 26 (10am-5pm); Sun, Apr. 27 (Noon-4pm)

**ALBERTA CRAFT COUNCIL GALLERY** See What's Happening Downtown

**BEARCLAW GALLERY** 10403-124 St (482-1204) • **24 SONGS:** Paintings by Jim Logan • Apr. 26-May 8 • Opening reception: Sat, Apr. 26 (1-4pm); artist in attendance • Spring Gallery Walk: Sat, Apr. 26 (10am-5pm); Sun, Apr. 27 (Noon-4pm)

**BUZZY'S** Lower level, 10416-82 Ave (437-3707) • Artworks by Sirkka Kadatz

**CAFÉ LA GARE** 10308A-81 Ave (988-2400) • **WOMEN WATCHING-RECENT NUDES:** Paintings by Constance Rosa Wulf • Until May 9

**CENTRE D'ARTS VISUELS DE L'ALBERTA** 9103-95 Ave (461-3427) • **LANDSCAPE INTERPRETATION:** Watercolours by Marie Gervais and Pierre Bataillard, oil paintings by Leona Solar, sewing crafts by Danielle Morency • Until Apr. 23

**CHRISTL BERGSTROM'S RED GALLERY** 9621-82 Ave (439-8210) • Open Mon-Fri 11am-5pm; Sat by appointment • **ON BEING DIDACTIC (BUT NOT NECESSARILY PEDANTIC):** Paintings by Christl Bergstrom

**DOUGLAS UDELL GALLERY** 10332-124 St (488-4445) • Artworks by Nathan Birch • Apr. 26 • Spring Gallery Walk: Sat, Apr. 26 (10am-5pm); Sun, Apr. 27 (Noon-4pm)

**EDMONTON ART GALLERY** See What's Happening Downtown

**ELECTRUM DESIGN STUDIO** 12419 Stony Plain Rd (482-1402) • Open Tue-Fri 10am-5pm; Sat 10am-4pm • **CLAY MEETS FIRE:** Wood-fired ceramics by John Elder • Until May 3 • Spring Gallery Walk: Sat, Apr. 26 (10am-5pm); Sun, Apr. 27 (Noon-4pm)

**EXTENSION CENTRE GALLERY** 2nd Fl University Extension Centre, 8303-112 St (492-3034) • Open Mon-Thu 8:30am-8pm; Fri, 8:30am-4:30pm; Sat 9am-noon • **LES IS MORE:** Paintings by Les Graft • Until Apr. 23

**FAB GALLERY** 1-1 Fine Arts Building, U of A Campus, 112 St, 89 Ave (492-2081) • Open Tue-Fri 10am-5pm; Sun 2-5pm • **MADE READY:** U of A BFA graduation show 2003 • Until Apr. 19

**FORT DOOR** 10308-81 Ave (432-7535) • Open Mon-Wed 10am-6pm; Thu and Fri 10am-9pm; Sat 10am-6pm, Sun 12-5pm • **Caribou hair floral tufting by J. Westasticoot.** Eskimo soapstone bear carvings by T. Echalook. West Coast Native and Eskimo silver and gold jewellery by D. Lancaster • Through April

**FRINGE GALLERY** Bsmt 10516 Whyte Ave (432-0240) • Open Mon-Sat 9:30am-6pm • **NEW FIGURATIVE WORKS:** Acrylic paintings by Doug Jamha • Until Apr. 30

**FRONT GALLERY** 12312 Jasper Ave (488-2952) • **SPRING THAW:** Watercolour landscapes by Frances Alty-Arscott. Featuring urban landscape paintings by Joanna Moore • Apr. 23-May 8 • Spring Gallery Walk: Sat, Apr. 26 (10am-5pm); Sun, Apr. 27 (Noon-4pm)

**GIORDANO GALLERY** See What's Happening Downtown

**GRANT MACEWAN COLLEGE** Centre for the Arts, Studios 109/113, 10045-156 St (497-4322) • Artworks by the graduates of Grant MacEwan's fine arts program • Apr. 24, 28, 29 (11am-7pm); Apr. 25 (11am-5pm); Apr. 27 (1-5pm) • Opening reception: Sat, Apr. 26 (7-9pm)

**GREENHOUSE TRAILERS** U of A Campus (492-2081) • Open Tue-Fri 10am-5pm • **HOT GREENHOUSE ART:** Installations by senior-level students • Apr. 22-25 • Opening reception: Tue, Apr. 22 (7-9pm)

**HARCOURT HOUSE** 10215-112 St (426-4180) • Open Mon-Fri 10am-5pm; Sat 12-4pm • **DOODLES:** Paintings by Kellie Kitson; until Apr. 26 • **Front Room:** XERISCAPE/ECOSCAPE GARDEN RE-DESIGN PROJECT; until Apr. 26

**JEFF ALLEN ART GALLERY** Strathcona Place, 10831 University Ave (433-5807) • **NATURE'S PALETTE:** Paintings by Joyce Bowerman • Until May 8

Continued from previous page

**SCOTT GALLERY** 10411-124 St (488-3619) • Open Tue-Sat 10am-5pm.**BOUNDARY MARKERS—ALBERTA/MONTANA LANDSCAPES 1972-2002:** Black and white landscape photographs by Tom Wilcock. Featuring paintings by Marianne Watchel, Robert Sinclair, Gerald Faulder and Brenda Mankinson • Until Apr. 29 • Spring Gallery Walk: Sat, Apr. 26 (10am-5pm); Sun, Apr. 27 (Noon-4pm)**SEGHERS STUDIO GALLERY** See What's Happening Downtown**SNAP GALLERY** See What's Happening Downtown**SNOWBIRD GALLERY** WEM, 8882-170 St (444-1024) • Work by J. Yardley-Jones and Gregg Johnson, acrylics by Jim Vest, pottery by Noburo Kubo and Jacqueline Stenberg**SPECTRUM ART GALLERY AND STUDIO** See What's Happening Downtown**STUDIO 321** See What's Happening Downtown**STUDIO GALLERY** 143 Grandin Park Plaza, St. Albert (460-5990) • Open Tue-Fri 10am-5pm; Sat 10am-4pm or by appointment • Urbanscapes and ruralscapes by Bruce Allen and Bruce Thompson • Until Apr. 28**SWEETWATER CAFÉ** 102 Ave, 124 St (907-1454) • **FLORAL AND FIGURE FUSION:** Group show of figurative and floral artworks, landscapes and still lifes • Until June 10**VAAA GALLERY** 3rd Fl, Harcourt House, 10215-112 St (421-1731) • **THE PURSUIT OF HAPPINESS:** Photographs by Paul Murasko • Until May 1**VANDERLEELIE GALLERY** 10183-112 St (452-0286) • **HERA'S OBSERVATORY:** Artworks by Emily Bickell • Until May 6**WEST END GALLERY** 12308 Jasper Ave (488-4892) • Artworks by Paul Jorgensen • Opening reception, artist in attendance: Sat, Apr. 26 • Spring Gallery Walk: Sat, Apr. 26 (10am-5pm); Sun, Apr. 27 (Noon-4pm)**LITERARY****AUDREY'S BOOKS** See What's Happening Downtown**BACKROOM VODKA BAR** 10324-82 Ave, upstairs • Every Tue (8pm): A Raving Poets presentation**GREENWOODS BOOKSHOPPE** 7925-104 St (439-2005) • Reading by Mary Lawson featuring *Crow Lake*; Wed, Apr. 23 (7:30pm); • Reading by Mary Woodbury featuring *Ghost in the Machine*; Sat, Apr. 26 (11am)**NAKED CYBER CAFÉ** 10354 Jasper Ave • Poets Against the War: Poetry reading/music open stage • Wed, Apr. 23 (8pm)**STANLEY A. MILNER LIBRARY** See What's Happening Downtown**LIVE COMEDY****THE COMEDY FACTORY** 3414 Gateway Boulevard (469-4999) • Thu, Apr. 17-Fri, Apr. 18 (8:30pm); Sat Apr. 19 (8pm and 10:30pm): Tim Koslo**FARGO'S** 10307-82 Ave (433-4526) • Fargo's Laugh-a-Lot Comedy • Every Sun**SIDETRACK CAFÉ** 10333-112 St (421-1326) • Comedy Improv show • Every Thu (7:30-9:30pm) • \$3**WINSPEAR CENTRE** (428-1414) • Andre-Philippe Gagnon • Sat, Apr. 19 (2pm and 8pm) • \$49.50 • tickets available at Winspear Centre box office**THEATRE****CHARLEY'S AUNT** Mayfield Dinner Theatre, 16615-109 Ave (483-4051/486-7827) • Brandon Thomas's venerable cross-dressing comedy, set in the gay '90s, about an Oxford student who disguises himself as an old maid in order to help a pair of his college pals woo a pair of lovely young women when their chaperone fails to appear • Until Apr. 20**CHECKPOINT CHARLIE** See What's Happening Downtown**CHIMPROV!** The New Varscona Theatre, 10329-83 Ave (420-1757/448-0695) • Long-form improvisational sketches performed by Rapid Fire Theatre's top improvisers • Every Saturday (11pm)**COYOTE SINGS TO THE MOON** Jubilee Auditorium, Kaasa Theatre, 11455-87 Ave (448-9000) • Presented by Fringe Theatre Adventures • Kevin Corey, Shannon Larson and Alison Wells star in Anna Marie Sewell's adaptation of Thomas King's children's book about an old woman's efforts to heal the wounded pride of Coyote (who's been told he has a terrible singing voice) and the Moon (who's been told she's useless) • Until Apr. 20 • Tickets available at TIX on the Square (420-1757)**DIE-NASTY** Varscona Theatre, 10329-83 Ave • The 12th season of Edmonton's legendary live improvised soap opera takes place in the community of Ridge Valley Mountain Flats, Lemoine County, U.S.A., at the height of the Great Depression. Directed by Dana Andersen, produced by Stewart Lemoine • Every Monday (8pm)**DOSSIER** Catalyst Theatre, 8529-103 St (420-1757) • Presented by Et cetera Theatre Collective • Barbara French directs Kate Boorman, Geoffrey Ewert, Kattina Michele, Aaron Talbot and Murray Utas in this collective theatre creation, set in a futuristic world where anti-privacy legisla-

tion has run amok, about a paranoid "information collector" employed by an invasive, Big Brother-like arm of the federal government • Apr. 24-May 3; Tue-Sun (8pm); Pay-What-You-Can matinee May 3 (2pm) • \$14/\$12 (student/senior) • Tickets available at TIX on the Square

**FOOTLOOSE** Eastglenn High School, 11430-68 St (479-1991) • Adapted by Dean Pitchford and Walter Bobbie • Presented by the Eastglenn Theatre Company • A student production of Dean Pitchford and Walter Bobbie's stage musical, based on the popular 1984 film about a music-loving teenager who moves from Chicago to a small farming town where dancing is forbidden • Apr. 23-26 (7:30pm) • \$10/\$6 student/senior • Tickets available at Eastglenn High School**GYPSY** Mayfield Dinner Theatre, 16615-109 Ave (483-4051/486-7827) • A revival of the classic musical about the life of Gypsy Rose Lee, from her days as a lowly member of a threadbare travelling vaudeville show managed by her ferociously ambitious mother, to her eventual emergence as a world-famous striptease artist. Book by Arthur Laurents, songs by Jule Styne and Stephen Sondheim • Apr. 25-July 6**HEDWIG AND THE ANGRY INCH** The Roxy, 10708-124 St (453-2440) • Presented by Theatre Network • Bradley Moss directs Michael Scholiar Jr. and Rachael Johnston in John Cameron Mitchell's cult musical about a struggling glam-rock singer/songwriter, the victim of a botched sex-change operation, who travels from one tiny, underattended concert venue to another on a comical, desperate, indomitable search for true love • Until Apr. 20; extended run Apr. 22-27 • Tickets available at TIX on the Square (420-1757)**HOME ICE** Celebrations Dinner Theatre, 13103 Fort Rd (448-9339) • Conn Massing's modern-day spoof of *Lysistrata*, set in the not-too-distant future, about a hockey mom who convinces her friends to withhold sex from their husbands until they agree to ban violence from their children's

Hockey League • Until May 3

**LANGUAGE OF ANGELS** See What's Happening Downtown**LOVE ACCORDING TO JOHN** Jubilee Auditorium, (455-0897) • Alberta Lyric Theatre presents the latest edition of this perennial Easter favourite, an epic musical version of the life of Jesus Christ featuring cast of more than 300 performers and a musical score that spans the centuries from Bach to the modern era • Tickets available at 455-0897 • Apr. 18-20**PARADISE CITY** Varscona Theatre, 10329-83 Ave (433-3399/420-1757) • Presented by Panties • Scott Walters, Celina Stachow, Andrew Bursey and Jocelyn Ahlf star in director/playwright Belinda Cornish's hard-rocking musical comedy, featuring the music of rock group Guns 'n' Roses, about an innocent teen whose sunny attitude is tested when he arrives in a tough, gritty, crime-ridden new town • Until Apr. 20 (8pm) • \$15/\$12 (student /senior/Equity) • Tickets available at TIX on the Square**THE ROADHOUSE BLUES BUDDIES**Jubilations Dinner Theatre, Upper Level, Phase III, WEM (484-2424) • Policemen, bouncers and con artists collide in Winnipeg playwright Cory Wojcik's parody of *The Blues Brothers*, about the struggle of two musicians, newly released from prison, to reunite their old band in time to stage a benefit concert to save their old club from bankruptcy • Until June 15**SURVIVAL: THE IMPROVISATION GAME** See What's Happening Downtown**THEATRESPORTS** New Varscona Theatre, 10329-83 Ave (448-0695) • Teams of improvisers create sketches on the spot based on audience suggestions, and have the results evaluated by a team of heartless judges • Every Friday (11pm)**TIME AFTER TIME: THE CHET BAKER PROJECT** See What's Happening Downtown

# THE ART OF DOWNTOWN

# What's Happening Downtown!

**GALLERIES/MUSEUMS****ALBERTA CRAFT COUNCIL GALLERY** 10186-106 St (488-6611, 4808-5900) • Open Mon-Sat 10am-5pm (closed all hols) •**MAIN GALLERY: ADORN AND PROTECT:** An exhibition of body objects that beautify, nurture or shield; until July 5 • **DISCOVERY GALLERY: THE TIES THAT BIND:** Fibre works by Jean Brandel; until May 24**EDMONTON ART GALLERY** 2 Sir Winston Churchill Sq (422-6223) • Open Tue-Wed and Fri 10:30am-5pm; Thu 10:30am-8pm; Sat, Sun 11am-5pm. Closed Mon • **TECHNI-COLOUR:** Artworks by Chris Cran, Clay Ellis, Geoffrey Hunter, Angela Leach, Chris Rogers, Arlene Stamp; until June 15 •**THROUGH THE LOOKING GLASS:** Artworks from the Gallery's collection examining the various ways in which artists have examined and represented nature; until June 15 •**POST-IMPRESSIONIST MASTERWORKS:** until June 1 • **POST-IMPRESSIONIST FILM:****SERIES:** Post-Impressionists: van Gogh and Post-Impressionists: Gauguin; Thu, Apr. 10 (7pm); free • **SISTER WENDY'S STORY OF PAINTING VIDEO:** *The Age of Revolution: The 12th Century*; Thu, Apr. 24 • **ALL IN ONE SUNDAY:** Gallery tours (1:30, 2:303:30pm); talking with artists: John Maywood (3pm); Professor Dr. Joan Greer presents *Mysterious Centres of Thought: Post-Impressionism and Related Tendencies* (2pm); Sun, Apr. 27 • **ALBERTA SOCIETY OF ARTISTS VISITING ARTISTS' TALK:** Bev Tosh; Apr. 17 (7pm); free • **Kitchen Gallery:****GLORY HILLS:** Artworks by John Maywood, until June 15 • **Children's Gallery:****BECOME:** Created by Don Moar; until July • Admission rates (until June 1): \$12/\$10 (student/senior), \$5 (children 6-12)/free (member/children 5 and under)**GIORDANO GALLERY** Main Fl, Empire Building, 10080 Jasper Ave (429-5066)

• Open Wed, Sat (12-4pm) or by appointment • Spring show • Until Apr. 28

**LATITUDE 53** 10248-106 St (423-5353) • Tue-Fri 10am-6pm, Sat noon-5pm • **LOST****DOLLS:** Performance work by multidisciplinary artist Juliana Pivato • Until Apr. 19**RICE THEATRE LOBBY** Citadel Theatre, 9828-101A Ave (489-4400) • **TIME AFTER TIME—THE EXHIBITION:** Artworks by various Edmonton artists • Until May 4**SEGHERS STUDIO GALLERY** 604A, 10030-107 St, Seventh Street Plaza, North Tower (425-6885) • Open Tue-Thu 5:30-9pm or by appointment • Artworks by David Seghers, Robert von Eschen, Eric Butterworth, Jeff Collins, Pamela How (Vilsec), Neil McClelland and Jacqui Rohac**SNAP GALLERY** 10137-104 St (423-1492) • Open Tue-Sat (12-5pm) • **PERFECTLY NORMAL:** Artworks by Daryl Vocat; until Apr. 19 • **LUMEN:** Recent works by Daryl Rydman; fundraising sale in gallery foyer; until Apr. 30 • **BIRDCAGE:** Installation piece by Pennsylvania artist Brant Schuller • Apr. 25-May 24 • Opening reception, artist in attendance: Fri, Apr. 25 (4-7pm)**SPECTRUM ART GALLERY AND STUDIO** 10867-96 St (424-8803) • Open daily 10am-6pm • Paintings by Christopher Lucas, Patricia Young, Bridgit Turner, Deanna Larson and David Phillips**STUDIO 321** Rice-Howard Way, 10168-100A St (720-2829) • Open Sat-Sun (1-4pm) • **THE FATHER-SON ART EXHIBIT:** Artworks by Marc Munan and Louis Munan • Apr. 19-20, 26-27**CLUBS/LECTURES****COMMUNITY SHAMANIC DRUMMING CIRCLE** Sacred Heart Church, 10821-96 St (439-0631) • Every Friday**EDMONTON COALITION AGAINST WAR AND RACISM** Mennonite Centre for Newcomers, 10010-107A Ave (988-2713) • Every Sun (7pm): Meetings held to plan peace rallies and presentations**OPPORTUNITIES UNLIMITED NETWORKING GROUP** Edmonton Chamber of Commerce, 600, 10123-99 St, west door**AUDREY'S BOOKS** 10702 Jasper Ave (492-7493) • Reading by Alice Major; Thu, Apr. 22 (7:30pm); free • Tim Bowling reads from his new book of poems *The Witness Ghost*. Charles Noble reads from his new book *Doubt's Boots*; Thu, Apr. 24 (7:30pm)**NAKED CYBER CAFÉ** 10354 Jasper Ave • Poets Against the War: Poetry reading/music open stage • Wed, Apr. 23 (8pm)**STANLEY A. MILNER LIBRARY** 7 Sir Winston Churchill Square, Rm 7, 6th Fl • Reading by Wendy McGrath • Tue, Apr. 22 (7:30pm)**LITERARY****AUDREY'S BOOKS** 10702 Jasper Ave (492-7493) • Reading by Alice Major; Thu, Apr. 22 (7:30pm); free • Tim Bowling reads from his new book of poems *The Witness Ghost*. Charles Noble reads from his new book *Doubt's Boots*; Thu, Apr. 24 (7:30pm)**NAKED CYBER CAFÉ** 10354 Jasper Ave • Poets Against the War: Poetry reading/music open stage • Wed, Apr. 23 (8pm)**STANLEY A. MILNER LIBRARY** 7 Sir Winston Churchill Square, Rm 7, 6th Fl • Reading by Wendy McGrath • Tue, Apr. 22 (7:30pm)**QUEER LISTINGS****BOOTS AND SADDLES** 10242-106 St • Large tavern with pool tables, restaurant, shows. Members only**GAY AND LESBIAN COMMUNITY CENTER OF EDMONTON (GLCCE)** Suite 45, 9916-106 St (488-3234) • Open Mon-Fri, 1:30-5:30pm, 7-10pm • Support groups, library, youth group and discussion nights**GAY MEN'S OUTREACH CREW (GMOC)** 45, 9912-106 St (488-0564) • Peer education initiative for gay/bisexual men that works toward preventing the spread of HIV by improving self-esteem**HIV NETWORK OF EDMONTON SOCIETY** 105, 10550-102 St (488-5742) • Programs and support services for people affected and infected by HIV/AIDS and related illnesses.

Counselling, referrals, support groups, harm

reduction, education, advocacy and public awareness campaigns.

**ICARE** 702A, 10242-105 St (448-1768) • www.icarealberta.org • The Interfaith Centre for AIDS/HIV Resources and Education (formerly Interfaith Association on AIDS) provides spiritual support and connections for those affected by HIV/AIDS**ILLUSIONS SOCIAL CLUB** GLCCE, Suite 45, 9912-106 St • Meetings every second Thursday each month**PFLAG** GLCCE, Suite 45, 9912-106 St (462-5958) • Meetings every third Tuesday of the month at 7:30pm • Support/education for parents, families and friends of lesbians/gays/bisexuals/transgenders**THE ROOST** 10345-104 St (426-3150) • Open Mon-Sat 4pm-3am; Sun 8pm-3am • Nightclub: disco upstairs, western downstairs • **TUE: Wild and Wet Contest**, DJ Left-WED: Amateur Strip w/Weena Luv, Sticky Vicky, DJ Alvaro. **THU: Charity Show**.Different show every week, DJ Jazzy. **FRI: Upstairs:** Twisted Fruit w/DJs Sweetz, Tripswitch, Alvaro. **Downstairs:** DJ Jazzy, female stripper. **SAT: Upstairs:** DJ Jazzy. **Downstairs:** XTC. **SUN: Betty Ford Hangover Clinic Show:** DJ Jazzy**SECRETS BAR AND GRILL** 10249-107 St (990-1818) • Lesbian and gay bar/restaurant**TRANSGENDER/TRANSMISSES SUPPORT GROUP** egret@hotmail.com • Meetings every fourth Tuesday of the month • Information and mutual support for transgendered people in an open, friendly and safe environment. Open to transsexuals, transvestites, cross-dressers, drag queens/kings

# EVENTS WEEKLY

fax your free listings to 426-2889 or e-mail them to [listings@vive.ab.ca](mailto:listings@vive.ab.ca). Deadline is Friday at 3pm

## CLUBS/LECTURES

**CAPILANO LIBRARY** 201 Capilano Mall, 98 Ave, 50 St (496-1802) • Every FRI (10am): Founder sleep • Until Apr. 25 • Pre-register

**CITY OF EDMONTON COMMUNITY SERVICES DEPARTMENT** (944-5453/496-5942) • Group for women and men age 60 years or older who are experiencing difficulties in their relationships with their adult children • Until May 8 (1:30-4pm) • Free

**COMMUNITY SHAMANIC DRUMMING CIRCLE** See What's Happening Downtown

**EDMONTON ASSOCIATION FOR BRIGHT CHILDREN** Alberta School for the Deaf, Sun Room, 6240-113 St (986-7920) • Brighter Horizons Adult Education Series: Update on Gifted Education: Edmonton Public School Board • Sat, Apr. 26 (10am-noon) • Free.

**EDMONTON COALITION AGAINST WAR AND RACISM** See What's Happening Downtown

**EDMONTON'S PLANNING AND DEVELOPMENT DEPARTMENT** McLeod Elementary School, 14807-59 St (496-6105) • Meeting

to discuss the Brintnell Neighbourhood Area Structure Plan and the Zoning Bylaw • Thu, Apr. 17 (7pm)

**OPPORTUNITIES UNLIMITED NETWORKING GROUP** See What's Happening Downtown

**OUTDOOR WAY OF THE CROSS** See What's Happening Downtown

**TIBETAN BUDDHIST MEDITATION SOCIETY, GADEN SAMTEN LING** 11403-101 St (479-0014) • Learn about Tibetan Buddhism and meditation for beginners presented by Kusok Dhamchoe of Namgyal; Tue (7-9pm)

• Learn more advanced Tantric teachings and meditations; Wed (7-9pm) and Sun (11am-1pm); free (donations welcome) • Medicine Buddha retreat; Apr. 25-27; \$65 non-members  
**WASKAHEGAN TRAIL ASSOCIATION** Bonnie Doon Recycle, 85 St, 85 Ave • (488-6948); free guided hike, approx. 10 km at Saunders Lake. Bring lunch and beverage; Sun, Apr. 13 (10am) • (467-1414); free guided hike approx. 10 km at North Hastings Lake. Bring lunch and beverage; Sun, Apr. 20 (10am) • (455-7862); free guided hike approx. 10 km at Pipestone East. Bring lunch and beverage; Sun, Apr. 27  
**WEST END TOASTMASTERS** 10451-170 St, 2nd Fl, Boardroom (472-4911) • Learn to

speak in public and small groups. Sharpen your listening skills. Acquire appropriate feedback techniques in a friendly environment

## QUEER LISTINGS

**AGAPE** Room 7-114, Education North Building, U of A • A sex-and-gender differences and schooling focus group in the Faculty of Education • Thu, Apr. 17 (12-1pm)

**AXIOS** (454-8449) • A support group, local chapter of the international organization of Eastern Orthodox and Eastern Rite Catholic Gay and Lesbian Christians

**BOOTS AND SADDLES** See What's Happening Downtown

**BUDDYS NITE CLUB** 11725B Jasper Ave (488-6636) • Open 9-3 • Dancing, strip contests, go-go boys • Every MON: Free pool. DJs Arrow Chaser, Jeffy Pop, Code Red. No membership needed

**DIGNITY EDMONTON** (482-6845) Support group for lesbigay Catholics and friends

**DOWN UNDER** 12224 Jasper Ave (482-7960) • Steam bath

**EDMONTON RAINBOW BUSINESS ASSOCIATION** (422-6207) • An organization for gay men and lesbians in business and their non-gay friends to share business knowledge, learn, make friends and network in a positive, proud space where being yourself is the norm

**GAY AND LESBIAN COMMUNITY CENTRE OF EDMONTON (GLCCE)** See What's

Happening Downtown

**GAY MEN'S OUTREACH CREW (GMOC)** See What's Happening Downtown

**HIV NETWORK OF EDMONTON SOCIETY** See What's Happening Downtown

**ICARE** See What's Happening Downtown

**ILLUSIONS SOCIAL CLUB** See What's Happening Downtown

**LAMBDA CHRISTIAN COMMUNITY CHURCH** Gameau United Church, 1114-84 Ave (474-0753) • Every Sun (7pm): Worship services. Serving the gay, lesbian, bisexual and transgendered community

**LIVING POSITIVE** www.connect.ab.ca/~livespos (488-5768) • Edmonton Persons Living with HIV Society. Peer-facilitated support groups, peer counselling. Daily drop-in

**LUTHERANS CONCERNED** www.lcna.org (426-0905) • A spiritual community which gathers monthly for sharing, friendship, individual support and a safe space for our own spiritual questions

**METROPOLITAN COMMUNITY CHURCH OF EDMONTON** (429-2321) • Weekly non-denominational church services

**PFLAC** See What's Happening Downtown

**POLICE LIAISON COMMITTEE** (421-2277/1-877-882-2011, ext. 2038) • Edmonton Police Service and the Gay and Lesbian community

**PRIME TIMERS** (426-7019) • Meetings

every second Sunday of the month at 3pm. A social group for gay/bisexual men over 40 and their friends

**THE ROOST** See What's Happening Downtown

**SECRETS BAR AND GRILL** See What's Happening Downtown

**TRANSSEXUAL/TRANSGENDER SUPPORT GROUP** See What's Happening Downtown

**WOODYS** 11723 Jasper Ave (488-6557) • Open Sun-Thu 1-12; Fri Sat 1-3 • Gay night-club. Every Sun-Tue (7-12am): Karaoke with Tizzy. Every Wed: game show. Every FRI: free pool. Every weekend: open stage, dance with DJ Arrow Chaser. No membership needed

**YOUTH UNDERSTANDING YOUTH** See What's Happening Downtown

## SPECIAL EVENTS

**SHERWOOD PARK ARENA AND SPORTS CENTRE** (464-2269/449-2829) • Give a Kid a Chance "Kids Helping Kids" fun run • Sat. Apr. 26

**MYER HOROWITZ THEATRE** U of A Campus, Students' Union Building (492-4241) • Screening of the documentary *War Photographer* and a slideshow presentation • Tue, Apr. 22 (7pm) • \$10/\$8 (student)

**WESTIN HOTEL BALLROOM** (455-7182) • Ball of the Wild! Destination Rio • Sat, Apr. 26 • \$100 • Tickets available at the Canadian Cancer Society Office

# CLASSIFIEDS

### FREE•FREE•FREE•FREE•FREE ARTIST/NON PROFIT CLASSIFIEDS

Need a volunteer? Forming an acting troupe? Want someone to jam with? Place up to 20 words FREE, providing the ad is non-profit.

Ads of more than 20 words subject to regular price or cruel editing. Free ads must be submitted in person or by fax. Duplicate ads will not be published, except by mistake. Free ads will not be taken over the phone.

Free ads will run for four weeks, if you require an ad to be renewed or cancelled please phone 426-1996/fax 426-2889/e-m office@vive.ab.ca or drop it off at 10303-108 St.

Deadline is noon the Tuesday before publication. Placement will depend upon available space.

### artist to artist

ArtsHub has 1 live/work space available, and is currently accepting applications for future consideration. For info: [www.artshub.com](http://www.artshub.com), ph 428-ARTS. na0403

EXTRA MONEY. Professional artist seeking models. Female, 18-30 years, all races/nationalities. Call Tom (780)430-8009. na0403

Pro Coro Canada: auditions for professional-level singers on Apr. 25-28. Ph David Garber, 420-1247 for info. na0306

Actors needed for PSA. Young Girl 7-10, Adult Man and Woman 35-50, Senior Man, John\_eh@hotmail.com 478-2112. na0327

Harcourt House seeks proposals for Artist in Residence Program, Sept. 1, 2003-Aug. 31, 2004. Deadline: May 31, 2003. For info Ph Christal (780) 426-4180. na0327

The Works Art & Design Festival: Submit recent jpg designs (within 500s) for its Edmonton furniture design exhibit to Coordinator Geoffrey Lilje by Apr. 20 glilje@pure-design.com. Info, 426-2122. na0327

Sound & Fury Theatre seeks writers to participate in May long weekend Playwrights' Blitz. Contact Scott at soundandfury@martica.org with script ideas. na0327-0424

Leva Escape is looking for a variety of local artists to display artwork on our walls. Ph Geo for details at 406-4090. na0327

Director needed for the Fringe, a musical comedy murder mystery cast of seven. Call Tom 467-8981 or e-m tomsgor@shaw.ca. na0410

### artist to artist

Hand drawn portraits, excellent rates, call Althea 710-6870. na0417

The Edmonton Public Library calls for submissions: Seeking artists working in 2-D media to submit proposals to show in the two galleries (Stanley A. Milner Library) Deadline: May 5. na0410

Dancers required to fill contract and apprentice positions. Previous performance experience recommended. Upcoming U.S. and Canadian tours. Call Doyle at Vimok Worldwide. (780) 454-3739 na0410

### artist to artist

Downtown law firm seeks to promote work of local artists by displaying contemporary and abstract artwork on our walls. Ph. Rod 482-6555 na0410

**WANTED: Artists on the Ward Volunteers:** The University Hospital is looking for skilled visual artists, musicians, writers/poets and storytellers to volunteer 3 hours a week in our "Artists on the Ward" Program. Ph 407-8428. na0410

Actors wanted for independent movie produced through NAIT's Radio and TV Arts program. Ph Eric or Jason 471-8527. Females 25+, Males 7-60. na0320

### musicians

Wanted banjo player for student accompaniment. Call 988-9612. na0320

### musicians

Fifth Annual Canadian Aboriginal Music Awards CBC Galaxie Rising Stars Award Call for Entries: submission deadline: June 30, 2003. Info: [www.canab.com](http://www.canab.com) or call 519-751-0040. na0417

Karaoke singers wanted! Take the stage for half-hour every Saturday night. For auditions call Debra-Fae 468-5661. na0410

Recording, touring, professional rock/alt band looking for full time serious guitar player. We have management, 2 CDs. Ph Shawn 438-2265 na0410

Singer seeks musician(s). I have a simple, strong, melodic unique voice. Goal to become professional. Ed 458-1194. na0410

The Halcyon Dream seeks vocalists, any style, for techno project. John 908-5476. na0320

### musicians

MUSICIANS WANTED: Booking Agency looking for musicians to join roster. Pixibia/demo ref to Box 68029, 162 Bonnie Doon Mall, EDM T6C 4N6. Incl. name, address, tel. na0227-0424 (9als)

Female vocalist/keyboardist wanted for country/folk/rock group. Covers and originals. Blue Rodeo sound. Call Mike 450-5306/464-2365. na0327

Singer/songwriter seeking cello/violin/acoustic bass to fill out sound for stage. Alt/folk, Nirvana, Bob Dylan, Simon and Garfunkle. Mike 968-2705. na0320

Asian female vocalist required for upcoming R&B/neosoul CD release. Call Dexx 469-3300. na0403

Singer/entertainer wanted with good vocals and stage presence for karaoke project. Fax bio: 468-5661/e-m: [karaokecanada@shaw.ca](mailto:karaokecanada@shaw.ca) na0303

## OUR TEAM IS EXPANDING!

## WE NEED A SALES REPRESENTATIVE!

### If YOU have:

- strong personal skills •
- experience or education in marketing or sales •
- a desire to be the best at what you do •
- a vehicle •

### Then WE offer:

- the best product • the best tools •
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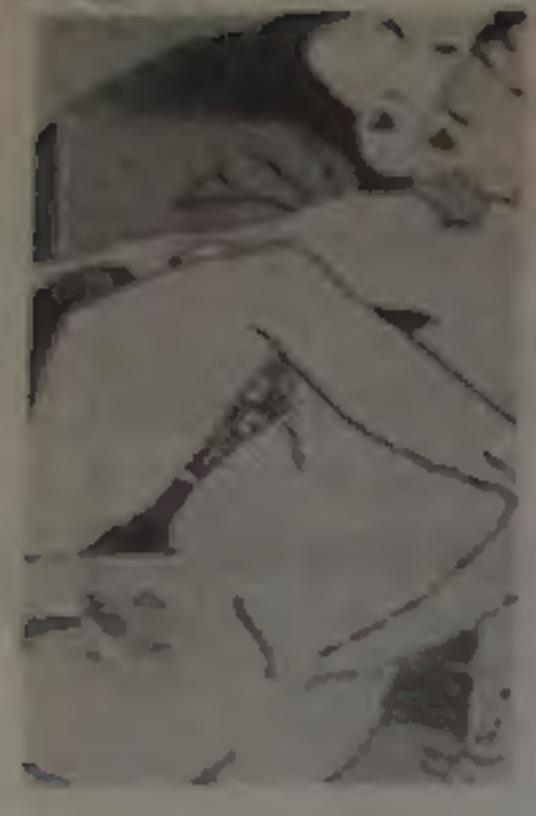
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## alt sex column

BY ANDREA NEMERSON

### Paxil grease

**Dear Andrea:**

I was prescribed Paxil and Wellbutrin about a year ago. I expected my libido to go down, but I think it's worse than that. He usually only lasts 30 seconds to a minute (that's a whole lot of rubbing for a little bit of warmth!), which alone makes me feel like sex is kind of a waste of time. I know that there are other things you can do (oral sex), but even that gets old after a while. My point is that I don't really have sexual feelings toward my husband, but I have had feelings toward other men. My mother is a nurse and she said that this was common with the antidepressants. Do you think it may be more than that?

**Love, Going Nuts**

**Dear Nuts:**

It seems like we're on a real "Worse Living Through Chemistry" kick around here lately. "Pharmaceuticals are your friends!" "Pharmaceuticals are the tools of the patriarchal-industrial complex!" They are, of course, neither. Drugs can

help, drugs can hurt, know what you're taking before you take it and don't expect miracles. Next!

Now let's look at your particular situation. Your mother the nurse may be full of useful advice, but did she really mean to suggest that a lack of sexual attraction to your husband *in particular* is a common side effect of antidepressants? Surely not. If you are still having sexual feelings toward co-workers, movie stars or any random guy walking by on the street, you are not suffering a global desire disorder. This is between you and your husband.

Your husband's performance problems could dishearten any couple, but any couple who actually wanted to solve them would at least have tried something by now. There are exercises a man can do alone and then with a willing partner; sometimes they even work. There is coming fast and then starting again (novel, huh?) or delaying orgasm by having one earlier in the day. None of these is as much fun as not having any problems to begin with, but they're still worth trying provided you both want to fix this.

I'm sending you back to your psychiatrist for a sex therapy referral (for you and hubby together) and to get your meds adjusted. Wellbutrin is famous for its lack of sexual side effects, but Paxil is infamous for loss of libido, lack of orgasm and retarded orgasm/ejaculation. Yes, I said "retarded orgasm." Some people actually take SSRIs for the side effects. No, I'm not suggesting he should start pilfering

your Paxil, but if he wanted to try it, he could call a doctor. There are lots of tricks worth trying, but only if you're both willing to put some effort in. Otherwise, what's the point?

**Love, Andrea**

### The subject of my affection

**Dear Andrea:**

Can you be affectionate with someone you have no chemistry with?

**Love, Oil and Water**

**Dear Oil:**

Boy, I sure hope so, or else my family, my friends, and the cat are in for a big letdown.... Oh. Okay. Yes. You can have sex with people you're fond of but not attracted to, if that's what you meant. If you have a good enough time at it, sometimes it even turns into attraction along the way. Give it a try.

**Love, Andrea**

### What's the frequency, Andrea?

**Dear Andrea:**

Like "Mismatched," I've struggled with incompatibility regarding frequency of sex in my relationships for years, sometimes wanting more, sometimes less, than my partner of the moment. Eventually, I got it—the only thing worse than not having sex was having sex when my partner clearly wasn't in the mood, but was willing to do so "for me." Grudgingly. Limply. Bleah.

Anyway, I'd like to recommend Anne

**Stirling Hastings's Discovering Sexuality That Will Satisfy You Both: When Couples Want Differing Amounts and Different Kinds of Sex. Not quite "sex positive" in the usual sense, but it's made a profound difference in how satisfying my sex life actually is.**

**Love, Re-matched**

**Dear Re:**

It happens to almost everybody, everybody hates it and it isn't difficult to see why. There's the rejection, obviously, and nobody likes rejection (except a few very specialized fetishists who, for obvious reasons, will never form a club). There's feeling like a filthy beast or just plain pathetic, as you paw hopefully at a bored or disgusted partner. On the other side, there's hating yourself for being a cold bitch (or bastard, whatever). And there's a version of the simultaneous orgasm problem, where people expect to be a perfect match—isn't that they way it works in the movies?—and are deeply shaken when it doesn't work out that way. And yet, as you demonstrate yourself, levels of desire fluctuate over time and vary by partner and even by event. It's just another damned inconvenient thing we have to learn to roll with on the way to being grown-ups. I'm glad you got there. I'll check out the book, thanks.

**Love, Andrea**

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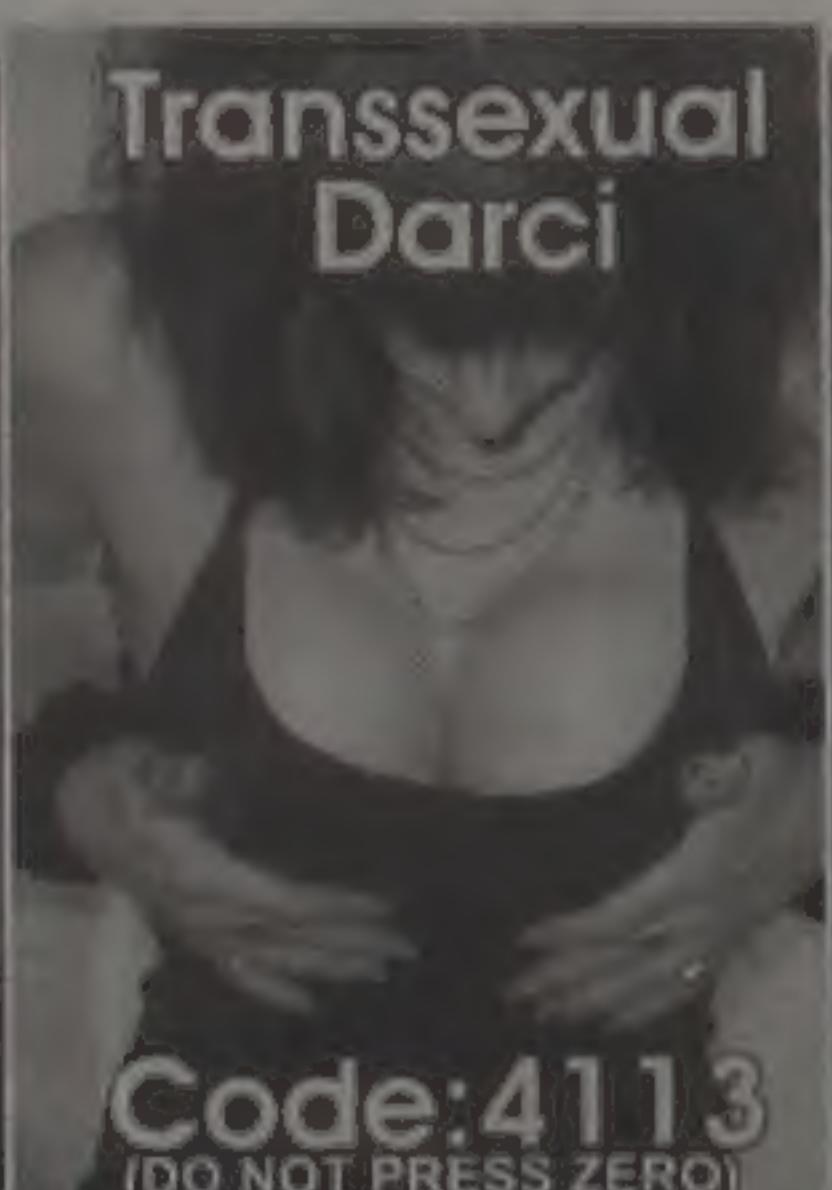
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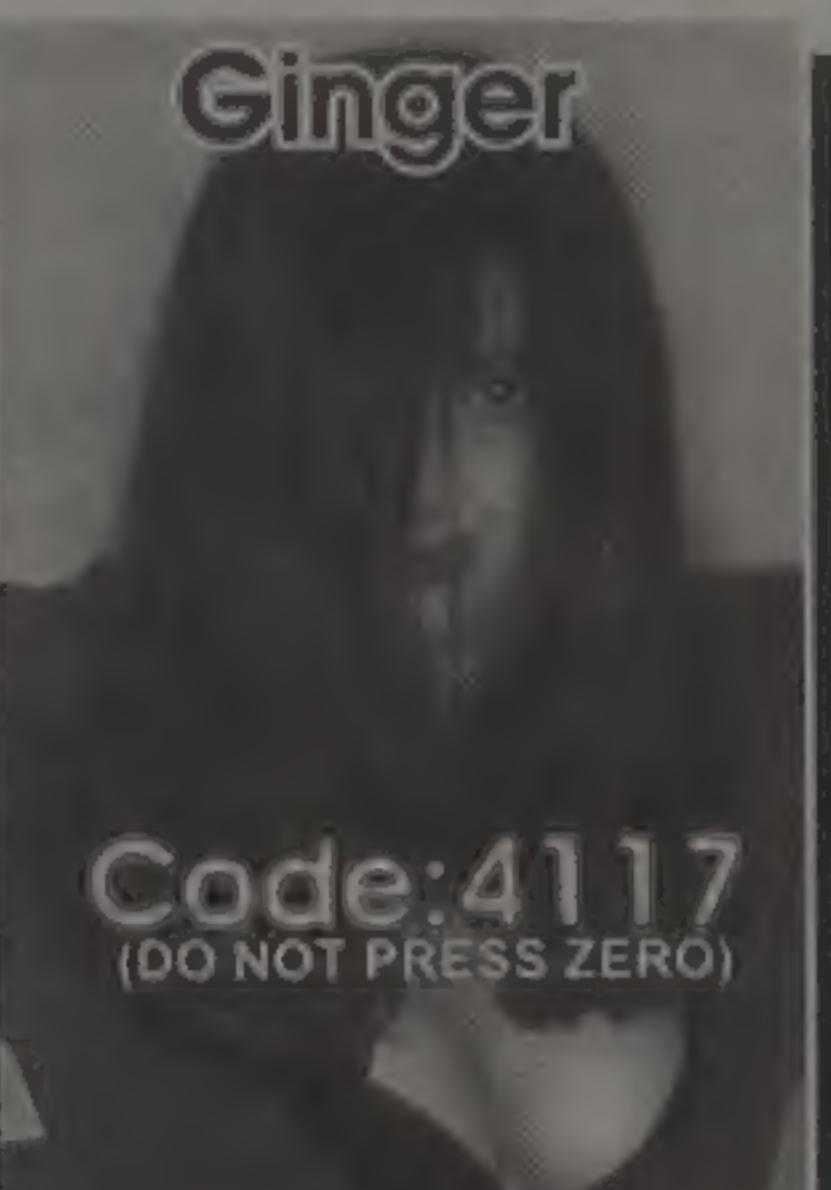
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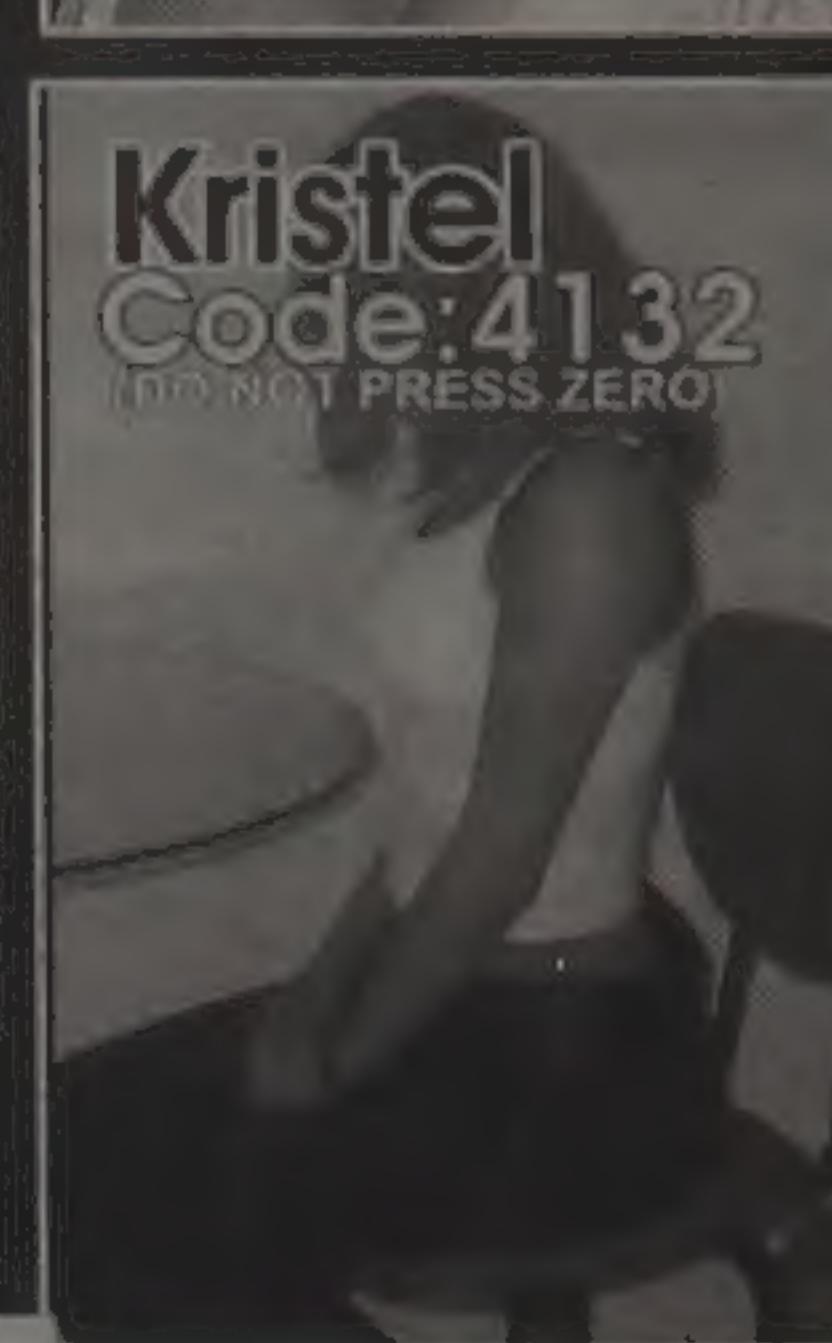
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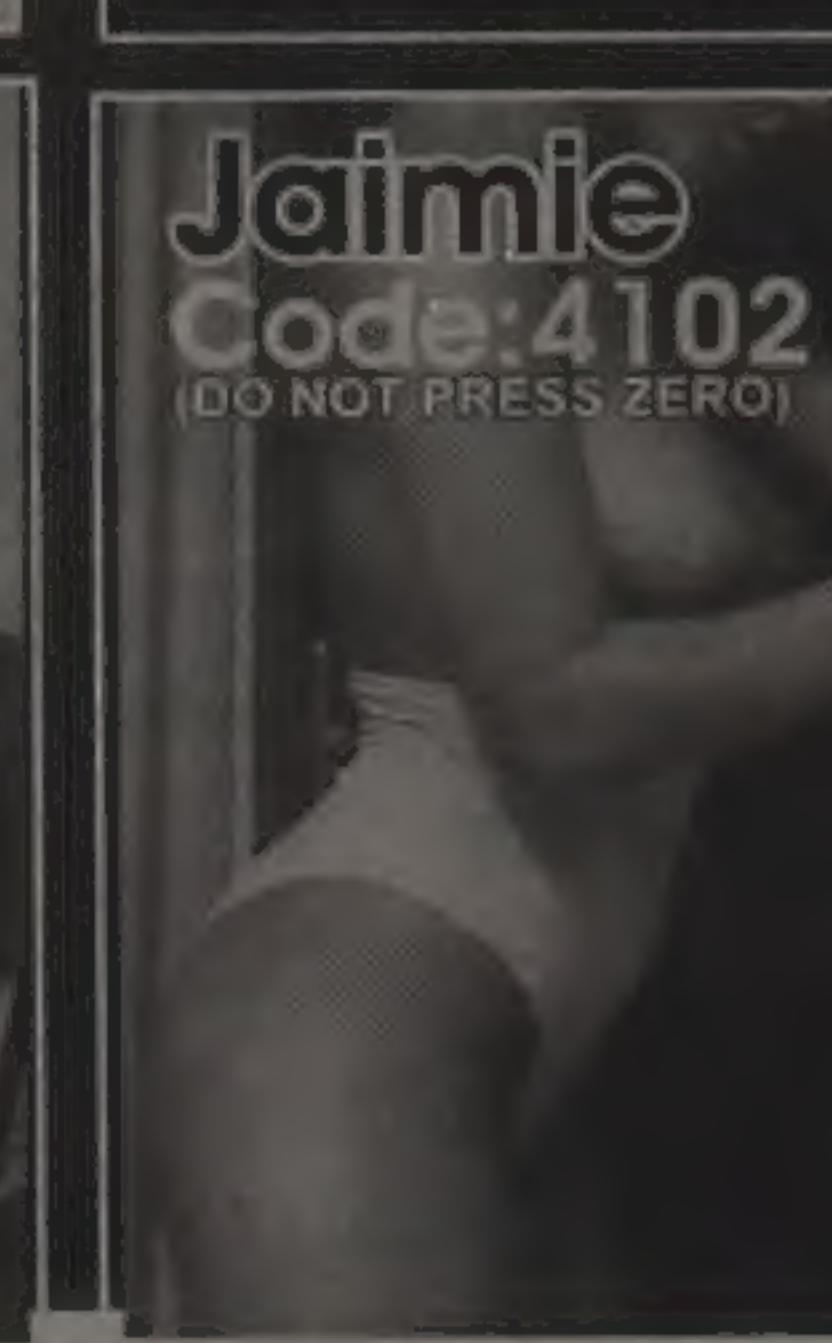
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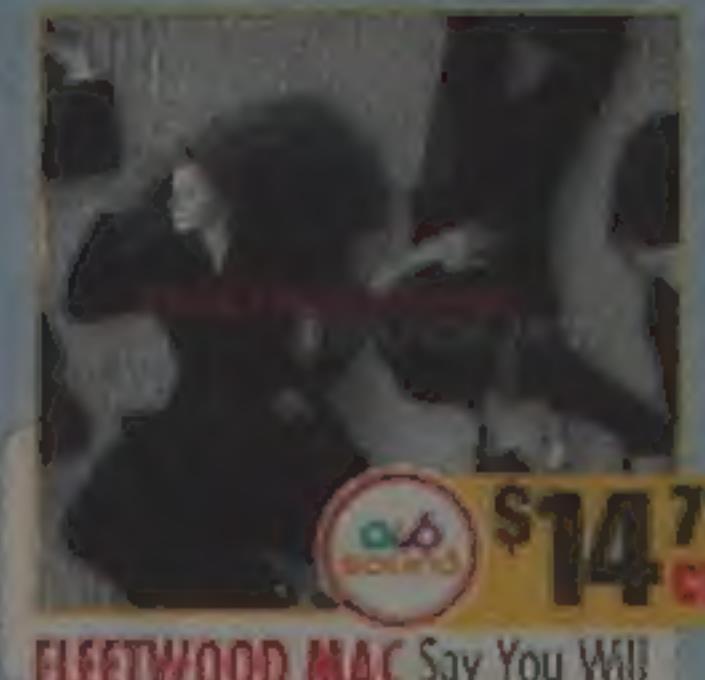
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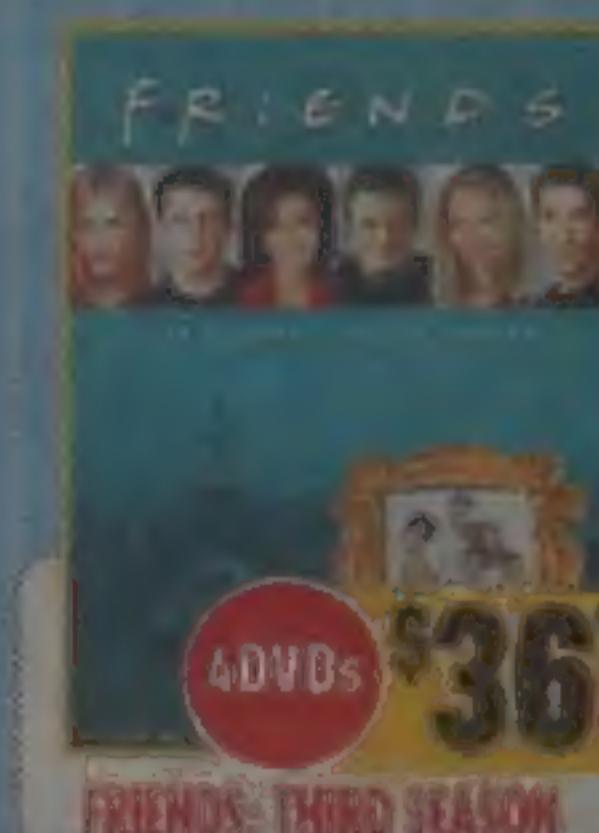
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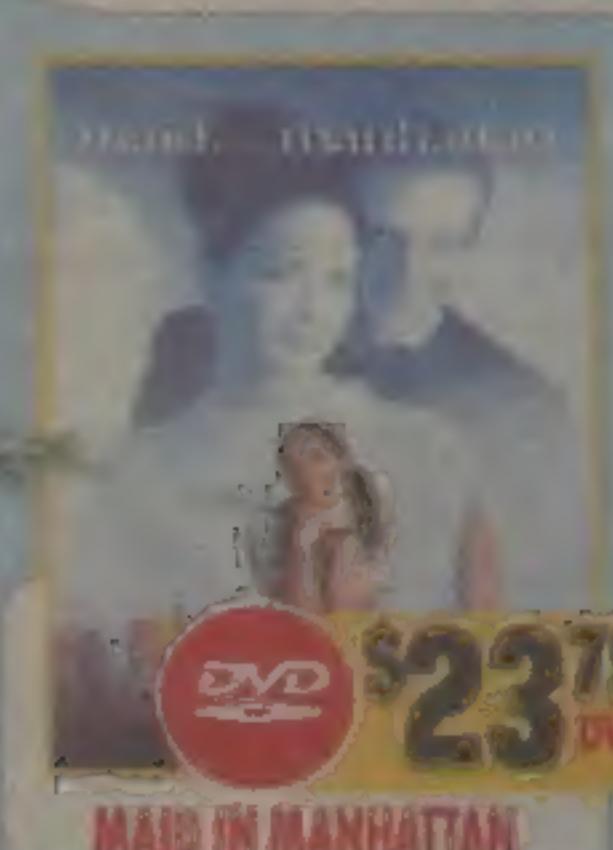
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